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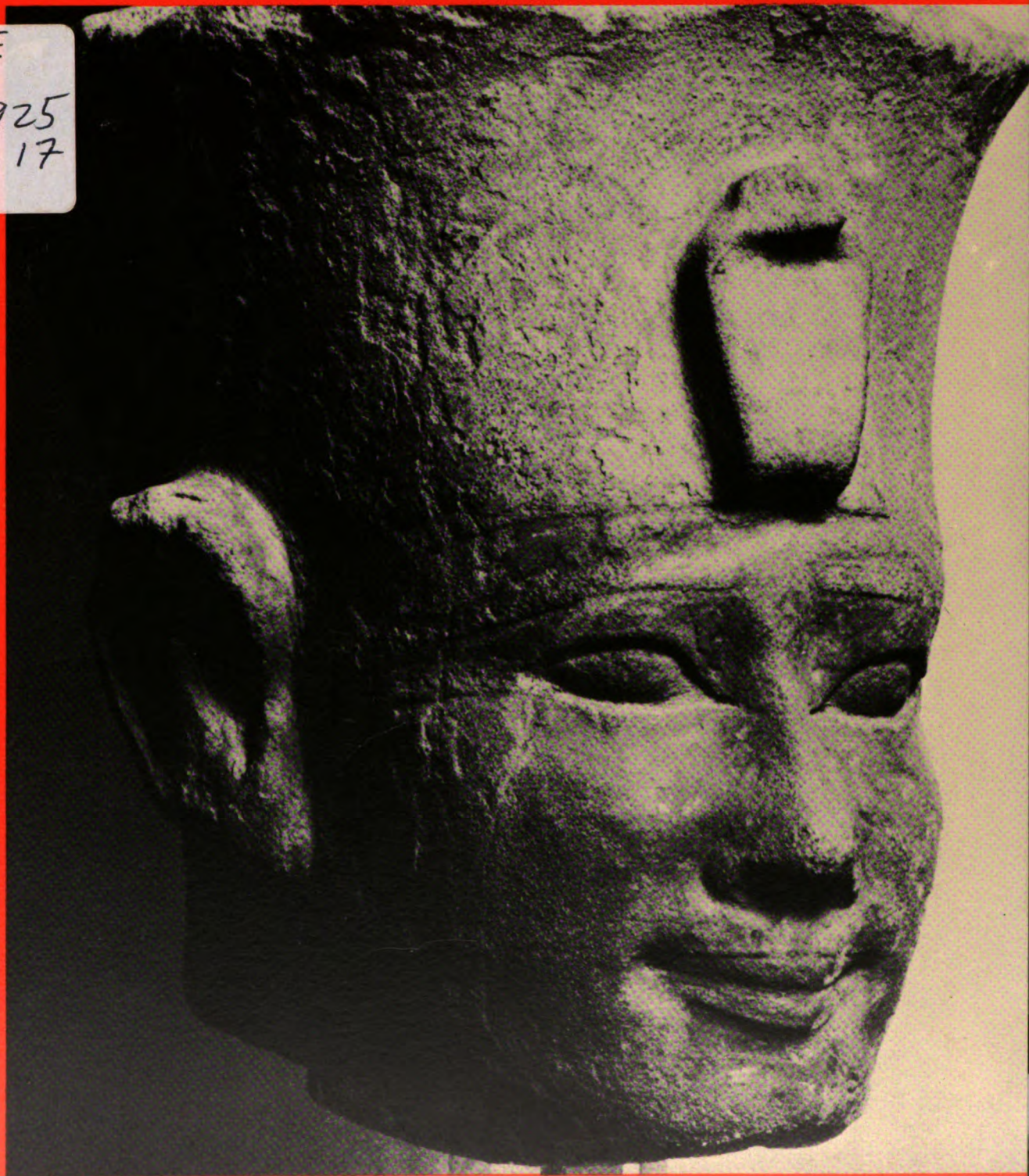
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THE MUSEUM OF MEDITERRANEAN AND NEAR EASTERN ANTIQUITIES

MEDELHAVSMUSEET

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BULLETIN 17

STOCKHOLM 1982

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The Museum of Mediterranean and Near Eastern Antiquities MEDELHAVSMUSEET

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A Presumed Head of Sesostris I in Stockholm

Ingegerd Lindblad

In 1972, the Museum of Mediterranean and Near Eastern Antiquities in Stockholm was presented with a royal head (Pls. 1, 2 and 3)¹ by the Arab Republic of Egypt in acknowledgement of Swedish help in saving the temples and antiquities of Nubia.

The material is painted sandstone. The max. height is 72 cm and the max. width is 32.5 cm. The height of the face is 19 cm and the width 18 cm. The height of the ear is 12.5 cm. According to very brief information received, this head was found in Karnak and had been kept in store-rooms in Luxor for many years.

The head has been broken off at the neck and the lower part of the chin. The knob of the Crown of Upper Egypt and the upper part of the Crown of Lower Egypt have been re-attached. The upper edge of the Crown of Lower Egypt is chipped. The head of the ureus is damaged. The cheeks have been scraped, the left more than the right. The left nasal ala is damaged and the tip of the nose has been scraped. The left side of the mouth and the ears are chipped. The face and the Crown of Lower Egypt are painted red and the Crown of Upper Egypt is white. The eyebrows and cosmetic lines were marked in blue. The ureus is partly yellow.

The king wears the Crowns of Upper and Lower Egypt with the ureus attached at the front. The faintly contoured rim of the Crown of Lower Egypt is somewhat curved at the forehead as well as at the neck. The upper ear-tab has a horizontal edge and the lower one is pointed. The rather broad ureus is positioned right at the rim of the crown; it is decorated in yellow paint with a pattern reminiscent of a fish-bone. Traces of a red beard-strap, additionally marked in relief, indicate that the king was originally bearded.

The rather U-shaped² face is somewhat higher than it is wide. It is widest at the level of the eyes and forehead, narrowing downwards. The flat forehead is recessive.

The chin is plastically slightly distinguished from the cheeks and almost vertical in profile. The upper and lower jaw are positioned well in front of the root of the nose³ in profile, the upper more than the lower. The cheeks "jut" ahead from below the depression below the eyes; they are very full all the way down to the chin. The curve of the cheek is very pronounced in three-quarter view and the maximum protrusion⁴ of the cheek in this view is on a level with the upper edge of the nasal ala, where an evident, additional volume is to be seen. A slight, additional volume can also be noted above the corners of the mouth.

The medium-sized, very elongated eyes are almond-shaped and oblique. Although they are positioned close together, a surprisingly large proportion of them is visible in profile. The eye-balls are globular and are separated from the plain eyelids by deep incisions. The inner canthi are prolonged. There is no plastic differentiation between the upper eyelids and the eyebrows. The eyebrows are rendered in shallow relief. They descend somewhat from above the inner canthi towards the temples, where they end in line with the horizontal, cosmetic lines, which are also rendered in shallow relief. Both eyebrows and cosmetic lines are prolonged, almost touching the front of the upper ear-tab of the crown.

The rather triangular and straightish nose is broader below than the distance between the eyes. The root of the nose, which is plastically almost a point, is on a level with the upper eyelid. The nasal alae are splayed and plastically slightly modelled. The small, rounded nostrils are visible en face, owing to the strongly upwards-pointed tip of the nose. The walls of the nose meet in a sharp ridge on the bridge of the nose.

The smiling mouth is much broader than the bottom of the nose and is contoured by a thin rim. The upper,



1. Stockholm MME 1972:17.



2. Stockholm MME 1972:17.



3. Stockholm MME 1972:17.

slightly thicker lip has an almost horizontal, upper contour; the lower is rather V-shaped. Both lips diminish in thickness towards the corners, the lower one more than the upper. The lips do not meet at the corners, where deep depressions are visible. Both lips are curved in profile. The philtrum is plastically modelled, showing a forwards-jutting, slightly concave shape in profile.

The thick ears are very large, slightly tilted and anatomically positioned too high.

The face is geometrical, with large planes and little modelling of details. An individual character is given to the head, however, by the elongated, quite realistically rendered eyes, which are positioned close together and high up. A special feature is also the very full cheeks, which describe a pronounced curve in three-quarter view.

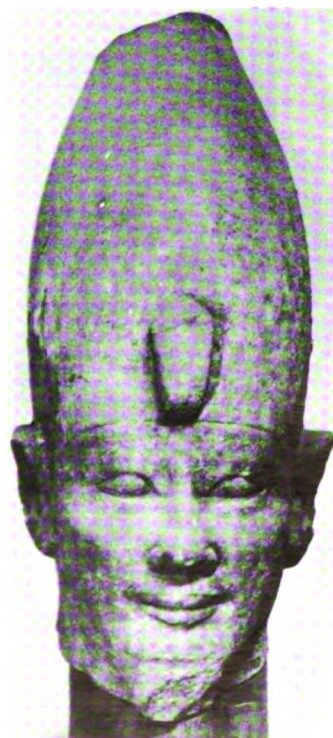
This head, together with four other heads in the Luxor Museum, only one of which is on display (Luxor J 40 (Pl. 4)),⁵ and another in the Cairo Museum, (JE 71963 (Pl. 5)),⁶ form a homogeneous group. The head in Cairo is very similar to the Stockholm head; it wears only the White Crown, though, and there are remains of a beard on the chin. The face is 1 cm shorter than the face of the Stockholm head and the eyes are smaller. The head on display in the Luxor Museum also wears the White Crown and a beard. The face is as high as the face of the Stockholm head but gives a "heavier" impression, due to the fact that it is widest further below, on a level with the bottom of the nose. Two of the heads in the storeroom of the Luxor Museum (Pls. 6–7) also wear the Crown of Upper Egypt, while the third head (Pl. 8) wears the Crowns of both Upper and Lower Egypt. All three heads have more wide-open eyes. Moreover, the third head also has the upper part of the body preserved, proving that the head belongs to an Osiride statue.⁷ Thus, the Stockholm head may originally have formed part of a group of Osiride statues.

The head under discussion has been variously dated. Romano⁸ considers it to be a representation of Amenhotep I. Peterson & George⁹ and Vandersleyen¹⁰ identify it with Sesostri I and their opinion is here supported.

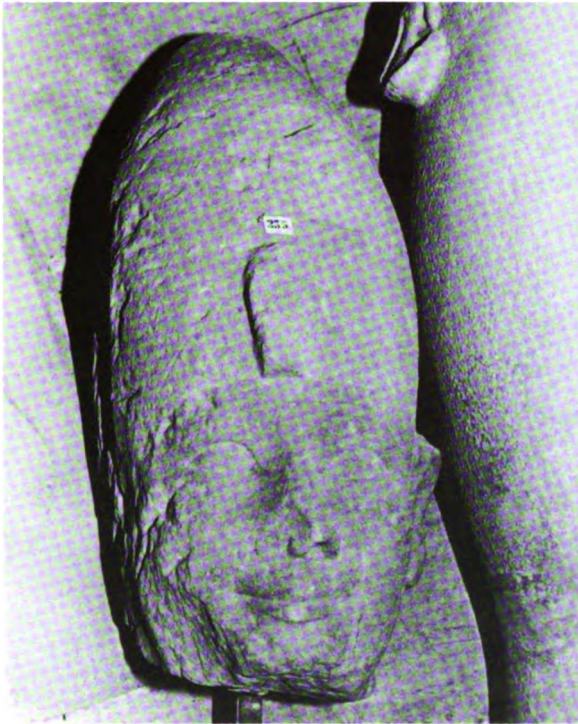
The rather "heavy" face is not unlike that of statues of Sesostri I, the attribution of which is ascertained by inscriptions like the one now in the garden of the Cairo Museum (Pl. 9).¹¹ Also in profile, the impression is similar; a flat, receding forehead, a straightish nose with a pronounced, upwards-pointed tip, both jaws well in front of the root of the nose, a concave, jutting



4. Luxor J 40.



5. Cairo JE 71963.



6. Luxor 235 (store-room).

7. Luxor 234 (store-room).



8. Luxor 236 (store-room).



9–10. Cairo, sculpture located in the museum garden.

philtrum and a fairly vertical chin evident from two different examples in Cairo (Pls. 10–11).¹² The full cheeks that “jut” forward some distance below the eyes, creating the specific curve in three-quarter view, also recur on the statues compared e.g. on the head of the statue in the garden of the Cairo Museum (Pl. 12). Medium-sized, almond-shaped eyes can be seen on some of the Osiride statues from the mortuary temple of Sesostri I at Lisht. Pronounced, globular eye-balls also occur in his reign.¹³ Horizontal or slightly descending eyebrows seem to be the rule.¹⁴ The rather triangular, straightish nose with an upwards-pointed tip can also be observed on the statues compared above. A contoured, smiling mouth with an almost horizontal, upper lip and deep depressions at the corners is not uncommon on the statues of Sesostri I. The very large, anatomically too highly positioned ears can also be noted on the statues compared.

Concerning the dating by Romano in the reign of Amenhotep I, although there is a type in the sculpture



11. Cairo JE 38287.

depicting Amenhotep I that is reminiscent of Sesostri I, the whole impression is lighter, the yoke-bones and the additional volume at the nasal alae are less pronounced and the smile is more stressed. The special curve of the cheek in three-quarter view is not found on the sculptures of Amenhotep I, while there are several parallels in the reign of Sesostri I. Moreover, although there is no evident parallel to the head under discussion in the reign of Sesostri I, all the separate features are current on his statues. Since the Stockholm head, together with the above-mentioned parallels, formed part of a homogeneous group, they are likely to be singular in style, as is known from other groups of sculpture representing Sesostri I.¹⁵

As mentioned above the Stockholm head was said to have been found at Karnak as was certainly the head in the Cairo Museum (JE 71963). The head on display in the Luxor Museum (J 40) is recorded in the inventory journal of the museum as found in the cachette at Karnak. Information about the three heads in the store-room of the Luxor Museum has not been obtained but owing to their presence at the museum the provenance is likely to be Karnak as well. These five pieces of sculpture together with several previously known statues of Sesostri from Karnak¹⁶ indicate a considerable building activity in the reign of this king at Karnak. The Heb-sed shrine of Sesostri I is well-known and fragments pointing to at least one destroyed temple of the king at Karnak are recorded.¹⁷

¹ Reg. No. MME 1972:17.

² The terms and points of reference used in the article are defined in the author's thesis on early-eighteenth-dynasty, royal sculpture to be published in 1983.

³ See note 2.

⁴ See note 2.

⁵ Romano, J., 1979. *The Luxor Museum of Ancient Egyptian Art*, p. 38, Figs. 34–35. Mainz.

⁶ Chevrier, H., 1939. *Rapport sur les travaux de Karnak (1938–1939)*. *Annales du Service des Antiquités de l'Égypte*, Tome 39, p. 566, Pl. CV. Cairo.

⁷ On this type of sculpture see Leblanc, C., 1980. *Piliers et colosses de type "Osiriaque" dans le contexte des temples de culte royal*. *Bulletin de l'Institut français d'Archéologie Orientale du Caire*, Tome 80, pp. 69–89, Pls. XIX–XXII, Cairo.

⁸ *Op. cit.*, note 5, p. 38.

⁹ Peterson, B., & George, B., 1973. *Två Faraoner*, pp. 32–34. Borås; Medelhavsmuseet – En introduktion, Stockholm 1982, pp. 36–37.

¹⁰ Vandersleyen, C., 1981. *Bibliotheca Orientalis XXXVIII*, p. 54. Leiden.



12. Cairo, sculpture located in the museum garden.

¹¹ E.g. Evers, H. G., 1929. *Staat aus dem Stein*, Pls. 31 and 34. Munich.

¹² Evers, H. G., *op. cit.*, note 11, Pl. 32.

¹³ Romano, J., *op. cit.*, note 5, Fig. 15.

¹⁴ Evers, H. G., *op. cit.*, note 11, Pls. 31, 33–36 and 44–45.

¹⁵ Borchardt, L., 1925. *Statuen und Statuetten von Königen und Privatleuten*. *Catalogue général des antiquités égyptiennes du Musée du Caire*, Pls. 397–402 and 411–420. Berlin. Evers, H. G., *op. cit.*, note 11, Pl. 35. Vandier, J., 1958. *Manuel d'archéologie égyptienne*, III, 173 ff., Paris.

¹⁶ Porter, B. & Moss, R., 1972. *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings*. II, 2. *Theban Temples*. pp. 89, 93, 107–108, 173, 276 and 292. Oxford. Abbrev.: PM. Romano, J., *op. cit.*, note 5, pp. 23–25, Figs. 15–19.

¹⁷ PM, *op. cit.*, note 16, pp. 17, 37, 53, 59, 107, 133, 135, 172 and 296.

Ptolemaios II und Arsinoe II vor den Göttern von Athribis

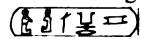
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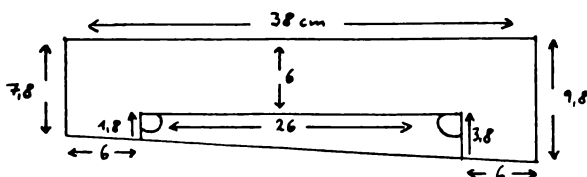
Im Medelhavsmuseet befindet sich seit 1928 – zunächst als Leihgabe, dann seit 1932 als Geschenk – ein Türsturz aus Kalkstein (MM 10 026), der aus der Sammlung von Dr. Otto Smith stammt. Der Block trägt auf der Vorderseite Reliefdekor auf einer Fläche von 19×38 cm. Abgesehen von leichteren Beschädigungen an den vier Kanten, die die Bildfläche begrenzen, scheint er in seiner ursprünglichen Form erhalten zu sein. Er ist an der Rückseite, an der rechten und linken Abschlusseite und an der Unterseite nur roh behauen und von unterschiedlicher Dicke. Diese beträgt an der linken Abschlusseite an der Basis etwa 7,8 cm, an der rechten dagegen 9,8 cm. Sie verringert sich in 17 cm Höhe links auf 6,7 cm, rechts auf 7,2 cm. Hier ist auch ein Absatz in den Stein eingeschnitten, so dass die an der Vorderseite des Blockes stehengelassenen obersten 2 cm nur noch ca 3,4 cm dick sind.

An der Unterseite ist im Abstand von 6 cm von der Vorderseite und den beiden Profilen eine Vertiefung von etwa 1,4 cm Tiefe eingeschnitten, die am linken Profil nur 1,8 cm, am rechten aber 3,8 cm breit ist; ihre Länge beträgt 26 cm. In die beiden inneren Ecken dieser Vertiefung ist ein Loch gebohrt, um Türflügel einhängen zu können. Aufgrund der geringen Ausmasse des Blockes mit einer Breite von nur 38 cm und einer Öffnung von bloss 26 cm kann es sich nicht um die Tür eines begehbaren Raumes gehandelt haben, sondern allenfalls um die einer kleinen Kapelle oder eines Schreines. Für die mögliche Herkunft dieses Türsturzes geben Darstellung und Inschrift Anhaltspunkte: bei den beiden Götterpaaren handelt es sich links um Horus-Chentechtai und Sachmet, rechts um „Osiris-Chentechtai-Horus-der sich in Athribis befindet“ und Chuit von Athribis im Delta. Nun bedeutet dies zwar nicht, dass unser Block mit Sicherheit von dorthier stammt. Der schlechte Erhaltungszustand und die unzureichende

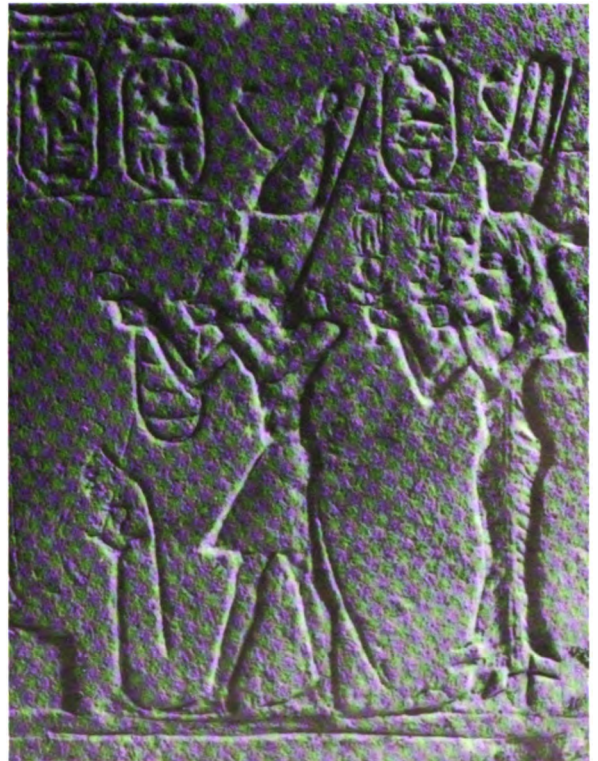
Untersuchung der dortigen Ruinen einerseits machen eine exakte Zuschreibung an ein bestimmtes Gebäude unmöglich, andererseits sind die Götter von Athribis auch andernorts in zeitgenössischen Tempeln repräsentiert.¹

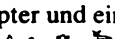
Relief und Inschrift sind in versenktem Stil ausgeführt in oft recht summarischer flüchtiger Arbeit, was das Erkennen von Details und vor allem das Lesen der Hieroglyphen sehr erschwert. Eine eindeutige Identifizierung kleiner Schriftzeichen, die allerdings für das Verständnis nicht ausschlaggebend sind, ist manchmal unmöglich. Geringe Farbspuren in rot sind stellenweise besonders an den versenkten Relieflinien entlang erhalten: in den Beischriften zur Flügelsonne, bei beiden Königsgestalten an den unbedeckten Körperteilen und an den Gewändern beider Göttinnen.

Über der Flügelsonne, „dem grossen Gott, dem von Edfu“, befand sich als oberer Rahmen wohl noch eine Himmelshieroglyphe, deren beide seitliche Abschlüsse jedoch beschädigt sind. Das Bildfeld unterhalb der Flügelsonne ist durch eine Mittellinie in zwei Hälften mit zwei spiegelbildlichen Szenen eingeteilt. Links erscheint das opfernde Königspaar, Ptolemaios II mit der Titulatur  „der Herr der beiden Länder Userkare-meriamun, der Herr



Unterseite des Türsturzes.



entspricht dem links völlig. Das Götterpaar aber ist ein anderes. Der auf einem ähnlichen Thron sitzende Gott ist menschengestaltig mit langer Perücke und Atefkronen wiedergegeben. Seine Kleidung besteht aus einem kurzen Schurz, und seine Attribute sind ein langes Szepter und ein Lebenszeichen. Er heisst , „Osiris- Chentechtai- Horus-der sich in Athribis befindet.“ Seine Begleiterin ist ebenfalls ganz menschengestaltig. Sie trägt eine lange Perücke mit Geierhaube und darauf einen aus Uräen gebildeten Untersatz, auf dem sich ein Kuhgehörn mit Sonnenscheibe erhebt. In der linken Hand hält sie ein Lebenszeichen, die rechte ist erhoben. Auch hier ist nur der Saum ihres Gewandes wiedergegeben. Von ihr wird gesagt: , „Chuit, die den Gott bekleidet, die Erste (?) des Herrn von Athribis, das Auge des Re, Herrin des Himmels, Herrscherin aller Götter“.

Dieses Denkmal ist in doppelter Hinsicht aufschlussreich: es fügt dem Bild von den Göttern von Athribis eine weitere Facette hinzu, und es enthält einen weiteren Beleg für die Rolle der Königin Arsinoe. Die schriftlichen Zeugnisse für Athribis und seine Götter sind von P. Vernus in seiner bereits zitierten Arbeit zusammengestellt worden. Ein Gott Chentechtai – so die gräzisierte Form nach dem altägyptischen *hntj hnj*, dessen Bedeutung unsicher ist³ – ist seit dem Alten Reich bekannt, aber erst seit der 12. Dynastie sicher mit Athribis als dessen Gottheit verbunden.⁴ Sehr oft erscheint er in synkretistischen Verbindungen mit Osiris (seit dem Mittleren Reich)⁵ und Horus (ab 18. Dynastie).⁶ Horus-Chentechtai ist häufig falkenköpfig und manchmal dazu mit der Sonnenscheibe bekrönt wiedergegeben. Osiris-Chentechtai scheint nur menschengestaltig mit verschiedenen Arten von Kopfschmuck, darunter auch der Atefkronen, bekannt zu sein. Sehr selten sind zwei weitere synkretistische Erscheinungen, „Horus-Chentechtai-Osiris-der sich in Athribis befindet“ und „Osiris-Chentechtai-Horus-der sich in Athribis befindet“. Die erste führt Vernus nur zweimal für das Neue Reich auf,⁷ die zweite dreimal für die Spätzeit, bei einem vierten Fall aus der ptolemäischen Epoche ist das „der sich in Athribis befindet“ zerstört.⁸ Unser Türsturz bietet hier einen weiteren Beleg.

Es stellt sich die Frage nach der Bedeutung beider Chentechtai-Götter, in Verbindung mit Horus bzw. mit Osiris, und der ihnen zugeordneten Göttinnen Sachmet und Chuit, die beide – vor allem Chuit – auch sonst aus Athribis bekannt sind.⁹ Die Zusammenstellung dieser vier scheint bisher nicht dokumentiert zu sein. Was

Horus-Chentechtai angeht, so gibt es nur eine einzige exakte Parallele mit derselben Reihung von Epitheta „Herr von Athribis, grosser Gott, Herr des Himmels“ ebenfalls aus ptolemäischer Zeit auf einer Stele in einer Opferszene.¹⁰ Vernus hat vorgeschlagen, hierin eine Andeutung auf Horus-Chentechtai als Schöpfergott zu sehen, als welcher er sicher in Athribis auch betrachtet wurde. Unser Text lieferte dann einen weiteren Beleg für diese Seite des Gottes. Interessant ist darüber hinaus seine Verbindung mit Sachmet, die bisher nicht dokumentiert zu sein scheint, auch ihre Epitheta sind in dieser Zusammenstellung früher nicht bekannt. Sie wird in einigen wenigen anderen Texten als „Sachmet, die Grosse, Herrin von bzw. befindlich in Athribis“ bezeichnet und kann als solche mit Ptah oder „Osiris-Chentechtai-Horus-der sich in Athribis befindet“ assoziiert sein. Auf unserem Block ist sie jedoch Gefährtin des Horus-Chentechtai und trägt selbst Züge einer Sonnen- und Himmelsgöttin (Auge des Re bzw. Herrin des Himmels) mit Vorherrschaft über alle Götter (Herrscherin der Götter). Man darf vielleicht annehmen, dass mit der Relation Horus-Chentechtai – Sachmet ein dynamischer ambivalenter Prozess ausgedrückt werden soll: Horus kann im Verhältnis zu Sachmet als Herrin der Schöpfung, d.h. ständiger Regeneration, als der Sohn aufgefasst werden, und damit in seiner Rolle als der grosse Gott und Herrschers, der er auch ist, als der ständig Erneuerte. Die Göttin ist Mutter-Gattin, der Gott gleichzeitig Vater und sein eigener Sohn. Im Hinblick auf das andere Götterpaar Osiris und Chuit: Horus hat das Schicksal des Osiris noch vor sich und ist zugleich dessen Überwindung. Die Konfiguration Sachmet – Horus-Chentechtai umschreibt wohl vor allem den positiven Aspekt dieses Prozesses, das Geschehen in der lichten oberirdischen Sphäre, das sich den Ägyptern in Mythos von der täglichen Neugeburt des Sonnengottes personifiziert. Die Sphäre des anderen Götterpaares dagegen, der Chuit und des „Osiris-Chentechtai-Horus-der sich in Athribis befindet“, ist eher die dunkle Hälfte der Welt mit Nacht, Tod und Unterwelt. Aber auch diese Sphäre ist nicht statisch in sich abgeschlossen, sondern ergänzt sich mit der oberirdischen zu dem Kreislauf aus dem Hellen ins Dunkle und aus dem Dunklen ins Helle. In Osiris ist deshalb schon im Namen seine Wiedergeburt als Horus als Möglichkeit vorhanden, und ihm steht die Helferin par excellence Chuit, „die Schützende“ zur Seite. In manchen Darstellungen umschliesst sie den Toten mit ihren Flügeln. Es heisst von ihr, dass sie den Gott bekleidet, was auf das rituelle Umhüllen mit Mumienbinden anspielt,

welches eine Voraussetzung der Bewahrung des Leibes und des Weiterlebens ist. Auch in Chuit werden die Sonnen- und Himmelsaspekte stark betont, die Ausdruck ihrer Schöpfungs- und Erneuerungstätigkeit sind: wie Sachmet ist sie die Sonne, die Herrin des Himmels und Herrscherin aller Götter.

Vor diesen ägyptischen Götterpaaren erscheint in priesterlicher Rolle und traditionellem pharaonischem Stil ein nicht minder interessantes Herrscherpaar – Ptolemaios II und Arsinoe II – dem man die europäische Herkunft und das bewegte Leben vor allem der Dame nicht leicht ansehen kann.

Als Arsinoe (316–270 v.Chr.), Tochter von Ptolemaios I und Berenike von Ägypten, im Jahre 279 als fast Vierzigjährige nach Hause zurückkehrt, hat sie – wie viele andere Mitglieder der Diadochenfamilien – bereits ein sehr wechselvolles Schicksal hinter sich, jedoch die erfolgreichsten Jahre bis zu ihrem frühen Tode noch vor sich. In Alexandria war ihr jüngerer Bruder Ptolemaios 284 v.Chr. im Alter von 24 Jahren zum König ernannt worden, nachdem sein Vater seine erste Frau und deren Sohn Ptolemaios Keraunos zugunsten Berenikes und ihres Sohnes verstossen hatte. Mit diesem Ptolemaios Keraunos, ihrem Halbbruder, hatte Arsinoe von 281 an in Makedonien eine kurze zweite Ehe geführt, anscheinend mit der Berechnung, sich selbst und ihre Kinder aus erster Ehe dort als Herrscher zu etablieren. Ptolemaios Keraunos jedoch unternahm einen Mordanschlag auf ihre drei Söhne, dem nur der älteste entkam, eine Tat übrigens, die Arsinoe ihrerseits im Jahre 283 schon an ihrem Stiefsohn, dem Sohn ihres ersten Mannes Lysimachos von Thrakien aus dessen erster Ehe, verübt hatte, um ihren eigenen Söhnen mit Lysimachos die Erbfolge zu sichern. Nach dessen Tod musste sie jedoch von Thrakien fliehen, und nach dem Fehlschlagen ihrer makedonischen Pläne floh sie weiter über Samothrake in ihre Heimatstadt Alexandria zurück. Keineswegs von den bisherigen Rückschlägen entmutigt, wie es scheint, versucht sie hier neue Ideen in die Wirklichkeit umzusetzen. Diesmal mit Erfolg: in ihrer dritten Ehe etabliert sie sich endlich als Herrscherin. 278 heiratet sie – nach der Verbannung ihrer Vorgängerin – Ägyptens König, ihren acht Jahre jüngeren Bruder Ptolemaios II, um bis zum Ende ihres Lebens auf die Politik des Mittelmeerraumes und das kulturelle Leben des hellenistischen Alexandria entscheidenden Einfluss auszuüben und nach ihrem Tode

gar als Göttin verehrt zu werden.

Zeugnisse für Arsinoes und Ptolemaios' II Wirken finden sich nicht nur in der makedonisch-hellenistischen Sphäre, sondern auch – wie im Falle des oben beschriebenen Türsturzes – im ägyptischen Bereich, auf Monumenten der einheimischen Tradition im Zusammenhang mit den Kultstätten der alten ägyptischen Götter. Waren die Ptolemäer doch nicht nur die Nachkommen eines europäischen Generals, der sich mit strategischer Berechnung Ägypten aus dem zerfallenden Erbe seines Herrn ausgesucht hatte, sondern auch Pharaonen, späte Träger einer fast dreitausendjährigen Herrschaftsidee, die im König den Sohn, Priester und Stellvertreter der Götter auf Erden sieht und sein Amt mit göttlichen Ehren umkleidet. Göttlich nach ägyptischer Auffassung ist auch die Geschwisterehe des Königspaares, dem Beispiel etwa von Osiris und Isis nachvollzogen. Beides – Vergöttlichung des Herrscherpaares und Geschwisterehe – werden von Ptolemaios II und Arsinoe zum erstenmal in ihrer Dynastie praktiziert und durch ihren Beinamen *θεοὶ ἀδελφοί* – „die geschwisterliebenden Götter“ kurz und bündig zu programmatischem Ausdruck gebracht. Über Arsinoes Bedeutung und Stellung anhand der ägyptischen Zeugnisse ist eingehend gehandelt worden, und besonders ihre Vergöttlichung durch ihren Bruder-Gemahl ist hervorgehoben worden. In diesem Zusammenhang hat Quaegebeur die Vermutung ausgesprochen, dass sowohl ihre spezielle Krone als auch ihr Titel *nsw bjt* posthum verliehene Zeichen ihrer Deifizierung sein könnten. Diese Frage ist im Lichte unseres Dokumentes schwierig zu entscheiden. Nichts auf dem Stockholmer Türsturz weist eindeutig darauf hin, dass der König als Lebender, die Königin dagegen als Verschiedene und Vergöttlichte dargestellt sei. Ob ihrem Gewand, in dem sie m. W. sonst nicht dargestellt ist, möglicherweise eine spezielle Bedeutung zukommt, müsste besonders untersucht werden. Hätte man nur den Stockholmer Türsturz, würde diesen Details wohl kaum Beweiskraft zugeschrieben werden können. Die Frage ist, ob aufgrund aller anderen bisher bekannten Belege angenommen werden muss, dass Arsinoe auch in unserem Fall als posthum Deifizierte anzusehen ist, oder ob umgekehrt die bisherige Auffassung, Krone und Titel seien ihr zu Lebzeiten noch nicht zuteil geworden, modifiziert werden muss.

¹ Zu Athribis und seinen Göttern cf. zusammenfassend P. Vernus, *Athribis, Bibliothèque d'étude t. LXXIV*, Kairo 1978, wo die ältere Literatur zu finden ist.

² Zur ägyptischen Ikonographie Arsinoes cf. J. Quaegebeur, *Reines ptolémaïques et traditions égyptiennes* in: *Das ptolemäische Ägypten*, Mainz 1978, 245 ff, wo auch die ältere Literatur zu finden ist. Möglicherweise liegt Quaegebeurs Andeutungen S. 262 Addendum ein Photo unseres Türsturzes zugrunde.

³ Vernus, *op.cit.*, 372 ff.

⁴ *Ibid.*, 386.

⁵ 416 ff.

⁶ 386 ff.

⁷ *Doc.* 33,40; cf. 421 ff.

⁸ *Doc.* 100, 143, 149; 175.

⁹ 458 ff.

¹⁰ *Doc.* 168.

¹¹ Quaegebeur, *op.cit.*, 257 f.

The Cyprus Collection in the Museum of Mediterranean and Near Eastern Antiquities, Medelhavsmuseet, Stockholm

Kjell Andersson

The total amount of finds from the Swedish Cyprus Expedition were about 18,000. Of these Sweden received about 10,000. Nearly all of these finds are now in Stockholm, except some tomb groups and terracotta statuettes, that the Expedition was allowed to either give away or sell to Swedish Institutes or to persons who contributed to the Expedition's funds.

In the following pages complete lists with all the numbers of the tomb groups and the numbers of all the other finds that are in Stockholm and in other places in Sweden will be presented. Finds that are not attributed to tombs will be presented under site and material.

In the text the following abbreviations have been used:

CM	Cyprus Museum, Nicosia
Copenhagen	The National Museum, Copenhagen
Lund	The Institute of Classical Studies, Lund
Malmö	Malmö Museum
<i>Op. Ath.</i>	Opuscula Atheniensia
Uppsala	The Institute of Ancient Culture and Civilization, Uppsala

finds consist of sherds only), 308, 309A, 310 (the finds consist of sherds only), 311B (the tomb group is now in Uppsala), 313A, 313B, 314A (the tomb group is now in Copenhagen), 314B, 315A, 315B–C, 316, 317 (the tomb group is now in Lund), 318: No. 6 (all the other finds from this tomb are in CM), 319A, 319B, 319C, 320, 321 (the finds from this tomb consist of sherds only), 322C, 322E: No. 96 (all the other finds from this tomb are in CM).

Locality: Plakes: 601 (the tomb group is now in Uppsala), 602: No. 40 (all the other finds from this tomb are in CM), 603 (this tomb group is now in Copenhagen).

Locality: Kylistra: 701 and 702.

Locality: Kastros: 401 (the finds from this tomb consist of sherds only), 404–407, 409, 411, 412 (this tomb group is now in Lund), 413, 414–416 (the finds from these three tomb groups consist of sherds only), 417, 418 (the finds consist of sherds only), 419–424, 426 (only sherds were found in this tomb), 427–429.

Nitovikla

Tomb 2.

Paleoskoutella

Tombs 4 and 7.

Ajios Jakovos

Tombs 1, 3 (only sherds were found in this tomb; sherds from this tomb have been published in *Op. Ath.* XI, pp. 119 ff.), 4A, 4B, 5 (the finds from this tomb consist of

Tomb groups

Lapithos

Locality: Vrysi tou Barba: 301A (this tomb group is now in Malmö), 301B, 301C, 302A, 302B: No. 14 (All other finds from the tomb are in CM), 302C: No. 33 (all the other finds are in CM), 303A, 303B, 304, 306B (the

sherds only; sherds from this tomb have been published in *Op. Ath.* XI, pp. 119 ff.), 6, 7: No. 22 (all the other finds from the tomb are in CM), 8 (for supplementary material, see *Op. Ath.* IV, pp. 207 ff.), 9, 10A, 11 (the finds from this tomb consist of sherds only), 13: Nos. 44, 47 and 51 (all other finds from this tomb group are now in Lund).

Enkomi

Tombs 1 (the tomb was found empty, see SCE I, p. 470), 2 (the tomb group is now in Uppsala), 3 (the following find numbers are in CM: 54, 57, 80, 88, 90–93, 97, 101, 105, 133–135, 143, 145, 147–148, 152, 159, 162, 167 and 243–246; find no. 163 is now in Uppsala. For supplementary material, see *Medelhavsmuseet Bulletin* 15, pp. 25 ff., and *Op. Ath.* III, pp. 135 ff.), 4, 5 (the finds consist of sherds only; sherds from this tomb have been published in *Op. Ath.* XI, pp. 119 ff.), 7 and 7A (for supplementary material, see *Medelhavsmuseet Bulletin* 15, pp. 27 ff., and *Op. Ath.* III, pp. 135 ff.), 9 (the finds consist of sherds only), 10A, 11 (for supplementary material, see *Medelhavsmuseet Bulletin* 15, pp. 30 ff.), 12–16, 18 s.c. (the following find numbers are in CM: 1–3, 8–16 and 39; for supplementary material, see *Medelhavsmuseet Bulletin* 15, pp. 30 ff.), 19A and 20–22.

Stylli

Tombs 1 (the finds consist of sherds only), 2–14, 14A and 15–17.

Amathus

Tombs 2 (the following find numbers are in CM: 1–22, 24, 27, 29, 30, 32–36 and 78), 3 (the tomb group is now in Uppsala), 6: No. 13 (all the other finds from this tomb group are in Lund), 7 (find no. 111 is now in Malmö), 9, 10, 13 (the following find numbers are in CM: 1–4, 6–9, 12, 13, 16, 17 and 19–35), 16, 17 (in this tomb, there are some supplementary finds numbered 22–26; no. 22 is a glass beaker, nos. 23–25 are fragments of glass beakers, and no. 26 is a glass jug), 18: No. 46 (all the other finds from the tomb are in CM), 19, 20 (the finds consist of sherds only) and 21–25.

Marion

Locality: Sikarka–Kokkina: 1 and 3.

Locality: Potamos tou Myrmikof: 4, 5 (the tomb group is now in Uppsala), 7–10, 11 (the finds consist of sherds only), 12 and 13.

Locality: Kaparka: 14: No. 55 (all the other finds are in CM), 17 (the finds consist of sherds only), 18–20, 21: No. 13 (all the other finds are in CM), 22–24, 25: Nos. 1, 16 and 28 (all other finds are in CM), 26–30, 31: No. 1 (all other finds from this tomb are in Copenhagen), 32, 34–36, 38, 39: Nos. 21, 36, and DR. 2 (all the other finds from this tomb are in Uppsala), 40 (the tomb group is now in Lund), 43, 44: No. 19 (all the other finds are in CM), 48–50, 52, 53: Nos. 22–24 and 28 (all the other finds from this tomb are in CM), 54, 56–58, 60: No. 55 (all the other finds are in CM), and 61.

Locality: Evrethades: 62–66, 67: Nos. 38 and 39 (all the other finds are in CM), 68–71, 72 (for supplementary material, see *Op. Ath.* II, pp. 10 ff.), 73–76, 77 (the tomb group is now in Malmö), 80: No. 1 (all the other finds from this tomb are in Copenhagen), 81A, 81B, 82 (the tomb group is now in Lund), 83: No. 19 (all the other finds are in CM), 84–87, 89–92, 93 (the tomb is now in Uppsala), 94–96, 97: No. 15 (all the other finds are in CM) and 98.

Vouni

Tombs 1, 2, 4–9, 11, 12, 15 and 16.

Idalion

Tombs 1, 2 (find no. 17 is in CM) and 3: No. 25 (all the other finds from this tomb are in CM).

Kountoura Trachonia

Tombs 1 (the tomb was found empty), 3–6, 8, 10–12, 14 (the tomb group is now in Copenhagen) and 15 (only a few sherds were found).

Sites

Petra tou Limniti

Neolithic Settlement

Flints: Nos. 5–7, 13*a*, 14, 15, 18, 21, 32, 39 and 46.
Stone: Nos. 1, 2, 3*b*, 10, 12, 24, 26, 41–45, 47, 49–52, 54, 56*a–b*, 57–63, 64*a–b*, 65, 66*b–c*, 67*a* and *c*, 68, 69 and 71–73.
Bone: Nos. 35, 48 and 53.

Lapithos Plakes

Chalcolithic Settlement

Flints: Nos. 2–7, 9–16, 18, 20–27, 29*a–b*, 34, 35, 39, 41, 45, 48*a–b*, 49*a–b*, 50*a–b*, 51*a–b* and 52*a–b*.
Stone: Nos. 1, 17, 28, 30–33, 36–38, 40, 42–44, 46 and 47.
Bone: No. 19.
Pottery: Sherds from different squares are in Stockholm.

Kythrea

Chalcolithic Settlement

Pottery: Nos. 357 and 442.
Flints: Nos. 1, 2, 4–8, 10–14, 16–19, 21, 22, 24–26, 28, 29, 32–36, 39, 40, 42, 43, 45, 46, 48–52, 56, 58–66, 68, 70, 71, 73–80, 82–84, 87, 89, 90–93, 95, 96, 101, 103, 104, 106, 107, 109–116, 118, 119, 121–123, 125–129, 131–135, 149, 150, 161, 163–167, 169–186, 188–200, 202–205, 207–209, 211, 213–215, 217–220, 224–236, 238–250, 252–257, 259–261, 264, 266, 268–274, 276–279, 281, 282, 285–288, 290–298, 300–303, 305–309, 311, 312, 314, 315, 317–319, 321, 325–327, 329, 330, 332, 333, 336, 338, 339, 341, 342, 346–348, 354, 355, 358–368, 370, 372–377, 391, 393–395, 399, 401, 402, 404, 410, 411, 414–421, 423–429, 431–438, 440 and 448–453.
Stone: Nos. 3, 41, 99, 102, 152, 216, 262, 263, 265, 280, 283, 304, 337, 345, 350, 351, 381, 383, 386, 396, 400, 405, 407, 408, 413, 430, 441 and 454.
Bone: Nos. 323, 340, 343 and 403.

Ajios Jakovos

Bronze-Age Sanctuary

Pottery: Nos. 18, 19, 29, 31, 40, 44 and 46.
Bronze: Nos. 17, 21, 22, 35, 36, 42, 43, 48 and 49.
Gold: Nos. 6–11, 15, 20, 37, 38 and 47.
Silver: Nos. 1, 16 and 23–26.
Terracotta: Nos. 54–59.
Faience: No. 39.
Glass: No. 32.
Stone: No. 13.
Alabaster: No. 53.
Bone: No. 14.
Glyptics: Nos. 12 and 28.
Varia: No. 34*a–b*.

Ajios Jakovos

Iron-Age Sanctuary

Pottery: Nos. 2, 17, 19, 26, 27, 32, 35, 36, 48, 49, 56, 65–70 and 74.
Terracotta, sculpture: Nos. 3, 4, 6–9, 11, 14–16, 18, 22, 23, 25, 29–31, 33, 34, 37, 39–47, 51–54, 60 and 75.
Terracotta, miscellaneous objects: Nos. 10, 13, 57 and 73.
Limestone: No. 24.
Bronze: Nos. 1, 59, 61 and 62.
Stone: No. 71.
Ivory: No. 55.
Glyptics: No. 20.

Idalion

The Acropolis

Period I

Pottery: Nos. 426, 451, 475 and 476.
Iron: Nos. 929 and 999.
Lead: Nos. 1193 and 1409.
Bronze: Nos. 119*a*, 449, 450, 453, 454, 930, 936, 1213, 1290, 1324 and 1345.
Gold: Nos. 473 and 803.
Terracotta: Nos. 366, 445, 1170 and 1171.
Faience: No. 474*d*.
Glass: Nos. 474*a–c*, 918 and 1251.
Stone: Nos. 367, 437, 464, 471, 865, 905, 933, 972,

1169, 1221 and 1264.

Bone and Ivory: Nos. 342 and 480.

Glyptics: Nos. 482 and 935.

Red Ochre: Nos. 934 and 1172.

Period 2

Pottery: Nos. 412, 423 and 424.

Iron: Nos. 591, 1132 and 1137.

Lead: Nos. 1263 and 1388.

Bronze: Nos. 420, 484, 531, 590, 922, 928, 1235, 1247, 1256, 1259, 1260, 1276, 1310, 1334, 1364, 1365 and 1382.

Terracotta: Nos. 483, 489, 734, 1250, 1292, 1313, 1336, 1372 and 1389.

Faience: Nos. 1158, 1161, 1179, 1182, 1293 and 1309.

Glass: Nos. 1151 and 1320.

Stone: Nos. 104, 105, 467, 468, 586, 587, 589, 592, 647, 671, 685, 1139, 1140, 1150, 1304, 1371, 1381, 1387 and 1390.

Semi-precious Stones: Nos. 422 and 1361.

Bone and Ivory: Nos. 109 and 506.

Red Ochre: Nos. 1116 and 1165.

Period 2-3

Iron: No. 106.

Lead: Nos. 811 and 1333.

Bronze: No. 721.

Terracotta: No. 30.

Faience: No. 793.

Stone: Nos. 61, 87, 95, 112, 1231 and 1399.

Semi-precious Stones: Nos. 29 and 1194.

Period 3

Pottery: Nos. 642, 883, 982, 1100 and 1252.

Iron: Nos. 208, 517, 871 and 1068.

Bronze: Nos. 96, 247*b*, 343*a*, 542-544, 711, 725, 859, 879, 881, 910, 914, 937, 942, 1228, 1249, 1255, 1302, 1303, 1311, 1394 and 1396.

Terracotta: Nos. 63, 108, 340, 417, 516, 650, 848, 849, 959, 968, 1074 and 1162.

Faience: Nos. 216*b* and 343*b*.

Glass: Nos. 945 and 1025.

Stone: Nos. 216*a*, 242, 264, 320, 394, 496, 519, 520, 546, 782, 833, 841, 843, 872-874, 876, 887-890, 920, 921, 927, 1073, 1082, 1196, 1234, 1253 and 1393.

Semi-precious Stones: Nos. 525 and 1222.

Bone and Ivory: Nos. 886 and 1145.

Glyptics: Nos. 74, 731, 891 and 909.

Periods 1-3

Pottery: Nos. 680 and 1416.

Lead: No. 950.

Bronze: Nos. 116, 537, 1282 and 1400.

Terracotta: Nos. 528, 724, 1410*a-b* and 1411.

Stone: Nos. 4, 372, 406, 541, 545, 939, 977, 1262, 1285, 1397 and 1435.

Semi-precious Stones: Nos. 526 and 539.

Bone and Ivory: Nos. 540, 1283 and 1401.

Red Ochre: No. 117.

Period 4

Pottery: Nos. 521, 840, 980, 1149, 1421 and 1422.

Iron: Nos. 243*a-b*, 882, 1121, 1128, 1129, 1155, 1426 and 1427.

Bronze: Nos. 49, 194, 485, 878, 926, 984 and 1141.

Silver: No. 1418.

Terracotta: Nos. 913, 969, 983, 1130, 1138, 1414, 1419, 1420, 1423, 1428-1430 and 1433.

Period 5

Pottery: Nos. 988, 1174 and 1186.

Iron: Nos. 172, 177, 183, 198-200, 202, 207, 220, 221, 250, 251, 288, 293, 305, 307, 309, 335, 356, 358, 695, 696, 727*a-b*, 729, 730, 820, 821, 830, 853, 855-857, 864, 866, 867, 938, 953, 955, 964, 997, 1014, 1039, 1085, 1098, 1099, 1101, 1102, 1105, 1109, 1111, 1120, 1123, 1148, 1175, 1177, 1178, 1181, 1185, 1188, 1208, 1226, 1227 and 1230.

Bronze: Nos. 48, 53, 120*a*, 180, 193, 196, 248, 253, 266-268, 270-272, 275, 277-279, 291, 292, 306, 314, 386, 399, 407, 409, 435, 509, 668, 697, 704*a-c*, 709, 728, 732, 737, 746, 801, 827, 828*a-b*, 829, 838, 839, 858*a-b*, 880, 893, 915, 916, 923, 946-949, 951, 954, 960, 963, 974, 987, 995, 996, 1000, 1024, 1042, 1091, 1097, 1103, 1119, 1144, 1180, 1189, 1206, 1209, 1216 and 1224.

Silver: Nos. 322, 354, 819 and 1173.

Terracotta: Nos. 182, 989, 1023, 1107, 1176 and 1431.

Faience: No. 197.

Glass: Nos. 434 and 940.

Stone: No. 1135.

Semi-precious Stones: No. 818.

Glyptics: No. 1413.

Yellow Ochre: No. 961.

Periods 5-6

Iron: Nos. 124*b*, 219*a-b*, 227, 678, 978, 992, 993, 1047, 1115, 1118, 1134*a-b*, 1191, 1192, 1204*a-b*, 1214, 1233, 1238, 1265, 1266, 1268, 1269, 1275, 1278-1281, 1286, 1287, 1295, 1436, 1439, 1450 and 1465.

Bronze: Nos. 9, 86, 113*d*, 114*a-c*, 123, 124*a*, 125*a*, 289, 351, 448, 461, 673, 674, 679, 860, 869, 906, 998, 1127, 1153, 1167, 1168*a-c*, 1205, 1211, 1215, 1232, 1242, 1258, 1267, 1296, 1298, 1312, 1314, 1316, 1328, 1335, 1344, 1403-1407, 1441, 1443, 1464, 1493, 1510 and 1514.

Silver: Nos. 493 and 1244.

Faience: No. 1483.

Glass: No. 88, 527 and 1190.

Alabaster: No. 1513.

Semi-precious Stones: No. 93.

Bone: No. 1243.

Period 6A

Pottery: Nos. 378, 404 and 408.

Iron: Nos. 350, 353, 776*a-b* and 779.

Bronze: Nos. 11, 38, 347, 352, 359, 360, 361, 383, 505, 766, 774, 777, 778 and 1133.

Silver: Nos. 345 and 364*a-b*.

Period 6A^I

Pottery: Nos. 229-233, 235, 237, 238, 240, 244-246, 553, 555, 559, 561, 565, 566, 568-577, 593-600, 603-617, 619, 621, 626-631, 633, 635, 637, 641, 651-663, 665, 681-684, 689, 692, 698-702, 713, 714, 747-752, 754-765, 767-769, 771-773, 1531-1535 and 1537-1542.

Iron: Nos. 234, 236, 551, 557, 562-564, 567, 578, 579, 601, 602, 618, 620, 632, 634, 638-640 and 703.

Bronze: Nos. 241 and 552.

Terracotta: Nos. 550, 556, 560, 580 and 664.

Glyptics: No. 643.

Period 6A^{II}

Pottery: Nos. 1476, 1480, 1505, 1508, 1519 and 1522.

Iron: Nos. 1445, 1448, 1449, 1452, 1454, 1455, 1458, 1461, 1473, 1481, 1488, 1489, 1491, 1497, 1501, 1516 and 1523.

Bronze: Nos. 1459, 1467, 1469, 1471, 1477, 1482, 1485, 1496, 1498, 1499, 1503, 1504, 1506*a-b*, 1507, 1527 and 1528.

Silver: No. 1529.

Terracotta: No. 1530.

Glyptics: No. 1520.

Period 6

Pottery: Nos. 34, 40, 57, 64, 91, 212, 295, 444, 457, 495, 529, 1112, 1183, 1425, 1457 and 1463.

Iron: Nos. 19, 22, 28, 110*b*, 126*b*, 131, 132, 135, 136, 138, 139, 141, 142, 144, 145, 151, 155, 157, 158, 163, 165, 168, 171, 173, 174*a*, 176, 186, 188, 189, 190, 203-

205, 209, 213, 214, 273, 297, 303, 311, 313, 319, 384, 415*b*, 431, 440-443, 462, 466, 488*e*, 490, 507, 514, 583, 584, 669, 676, 677, 723, 792, 805, 810, 823, 825, 854, 912, 943, 944, 952, 957, 976, 1006, 1010, 1013, 1018-1020, 1022, 1045, 1053, 1058, 1059, 1061, 1063, 1065, 1071, 1078-1080, 1087, 1090, 1125, 1126, 1147, 1236, 1240, 1273*b*, 1299, 1301, 1305, 1315, 1318, 1319, 1321*a-b*, 1322, 1326, 1327, 1329-1332, 1339, 1340, 1342, 1348-1354, 1359, 1366 and 1386.

Lead: Nos. 25, 808 and 1038.

Bronze: Nos. 2, 3, 7, 18, 20, 21, 26, 45, 46, 54, 55, 75, 76, 80, 81, 110*a*, 126*a*, 129, 130*a-b*, 134, 137*a-c*, 143, 146-150, 156, 159-161, 166, 169, 175, 179, 195, 206, 210, 215, 254, 255, 257, 258*a-b*, 260, 261, 280-282, 286, 296*a-b*, 298, 300-302, 304, 315, 318, 323, 326-328, 357, 373, 379, 380, 391, 392, 396, 398, 400, 402, 414, 415*a*, 416, 425, 428, 433, 439, 447, 458, 459, 465, 486, 488*a-d*, 510, 512, 513, 515, 530, 581, 624, 625, 649, 666, 688, 693, 707, 708, 735, 740, 741, 743, 744, 789, 790, 806, 812, 814, 815, 822, 824, 835, 836, 837, 863, 895, 896, 901-904, 907, 911, 925, 956, 965, 1003, 1005, 1007, 1009, 1016, 1021, 1030, 1031, 1035-1037, 1044, 1048, 1052, 1055-1057, 1060*a-b*, 1062, 1064, 1069, 1071, 1076, 1077, 1081, 1086, 1088, 1094, 1095, 1108, 1113, 1114, 1131, 1142, 1143, 1146, 1159, 1198-1200, 1203, 1210, 1225, 1270, 1271, 1273*a*, 1297, 1306, 1307, 1317, 1325, 1341, 1343, 1346, 1355-1358, 1360, 1362, 1363, 1367, 1373, 1374, 1375, 1377, 1378, 1384 and 1444.

Silver: Nos. 1004 and 1043.

Terracotta: Nos. 36, 152, 153, 852, 1012, 1032, 1040, 1050 and 1157.

Faience: No. 1338.

Glass: Nos. 72 and 868.

Stone: Nos. 170 and 1034.

Bone: No. 1385.

Glyptics: Nos. 390 and 1156.

Shell: No. 66.

Uncertain Period

Iron: Nos. 308, 726, 962, 985, 990, 994, 1212, 1220, 1412, 1438, 1440 and 1442.

Bronze: Nos. 344, 469, 1026, 1027, 1218, 1219, 1239, 1289*a*, 1446, 1451, 1478 and 1512.

Glass: No. 1289*b*.

Ivory and Bone: Nos. 1066, 1291, 1479 and 1494.

Shell: No. 1447.

Glyptics: No. 1511.

Coin: Nos. 8, 10, 62, 722, 973 and 1011.

The three find numbers 518, 975 and 1338 are not mentioned under any specific period in the publication

of the results of the excavation. Supplementary materials from the Acropolis of Idalion have been published in *Op. Ath.* XII, pp. 91 ff.

Ajia Irini

The Cult Place

After the results of the excavation at Ajia Irini had been published in *Swedish Cyprus Expedition*, Vol. II, partly new and partly restored terracottas have come to light. The new finds were given supplementary numbers, starting with no. 2789. Notes on this supplementary numbers have been published in *Medelhavsmuseet Bulletin* 3, pp. 3 ff.

Scarabs and Scaraboids

Period 3: Nos. 1729, 2030 and 2760.

Period 4: Nos. 250, 1009, 1146, 1318, 2058, 2059, 2062, 2067, 2184, 2187, 2190, 2191, 2193, 2195, 2208, 2211, 2213, 2215, 2217, 2221, 2226, 2228, 2230, 2257, 2281, 2289, 2291, 2308, 2352, 2353, 2418, 2419, 2423, 2425, 2426, 2511, 2531, 2532, 2538–2540, 2543, 2544, 2550, 2551, 2555, 2556, 2558, 2559, 2561, 2563–2565, 2567, 2571, 2573, 2620, 2622, 2626, 2632, 2633, 2644, 2645, 2647, 2692, 2704, 2749 and 2753.

Period 5: Nos. 2107, 2109, 2113, 2115, 2119, 2120, 2122, 2124, 2129, 2131, 2174, 2178, 2179, 2224, 2233, 2234, 2237, 2242, 2247, 2252, 2258, 2259, 2261, 2265, 2267, 2271, 2273, 2276, 2299, 2301, 2303, 2305, 2484, 2486, 2489, 2522, 2523, 2526, 2527, 2587, 2591, 2607, 2635, 2638, 2662–2664, 2678, 2679, 2681, 2685, 2686, 2702, 2709, 2720, 2721, 2723 and 2726.

Period 6: Nos. 1064, 2255, 2599, 2602, 2610, 2614, 2618, 2628, 2688, 2697, 2700 and 2717.

Uncertain Period: Nos. 2445, 2600, 2669, 2674, 2732 and 2733.

Pottery

Period 1: Nos. 2768 and 2772–2775.

Period 2: No. 2042.

Period 3: No. 2746.

Period 4: Nos. 208–213, 459, 581–583, 950–959, 967–970, 1188, 1768, 1972–1974, 2166, 2396, 2652, 2655, 2741, 2742 and 2748.

Period 5: Nos. 65, 67, 68, 70, 72, 74–76, 87, 201–207, 961–966, 1001–1004, 2004–2009, 2171, 2173, 2397, 2406, 2407, 2410–2417, 2574–2578, 2581–2583, 2656, 2715, 2716, 2738 and 2747.

Period 6: Nos. 45–47, 49, 50, 918, 1116, 1671, 2055, 2056, 2579, 2650, 2651, 2653, 2654, 2739, 2740 and 2743–2745.

Iron

Period 5: Nos. 54, 2248 and 2711.

Bronze

Period 4: Nos. 1850, 2312, 2313, 2529, 2549 and 2552a.

Period 5: Nos. 2246 and 2251.

Period 6: Nos. 48 and 2283.

Period 7: No. 2198.

Terracotta

Period 4: No. 960.

Period 5: No. 1102.

Period 6: Nos. 923, 945 and 2660.

Faience

Period 4: Nos. 2063, 2185, 2194, 2290, 2623, 2624 and 2703.

Period 5: Nos. 2022, 2245, 2253, 2294 and 2596.

Glass

Period 4: Nos. 2282, 2354, 2422, 2552b, 2585 and 2649a–b.

Period 6: No. 2612a–c.

Uncertain Period: No. 2535.

Stone

Period 1: Nos. 2764, 2769, 2776 and 2784a–b.

Period 3: Nos. 2023, 2024 and 2759.

Period 4: Nos. 436 and 1179.

Period 5: Nos. 69 and 2249.

Period 6: No. 938.

Uncertain period: No. 2730b.

Semi-precious Stones

Period 4: No. 2572.

Period 5: No. 2232.

Bone

Period 5: No. 2608.

Period 6: No. 2612d.

Glyptics

Period 4: Nos. 1119 and 2752.

Period 5: No. 2112.

Period 6: No. 2661.

Bronze Sculpture

Period 3: No. 2029.

Period 4: No. 1479.

Stone Sculpture

Period 4: No. 1228.

period 6: No. 1063.

Period 7: Nos. 2197, 2274, 2494 and 2513.

Terracotta Sculpture

Period 4: Nos. 1044+2495, 1071, 1080, 1082, 1137, 1140, 1144, 1363, 1427, 1509+2334, 1726, 1728+1740, 1746, 1763+1845, 1860, 1866, 2100, 2324+2344, 2374 and 2437+1196.

Period 5: Nos. 1010+1030, 1016+2505, 1037+2454, 1049+1054+1325+suppl. no. 2798, 1725, 2021, 2072+2075 and 2079+2105.

Period 6: Nos. 930, 2169+1603+2475, 2428+2464, 2435, 2439, 2446+2448, 2456+suppl. no. 2800, 2461, 2462+suppl. no. 2801, 2467+suppl. no. 2802, 2469, 2492, 2497+2477+2478, 2501+2470+2476+2481 and 2736.

Large Human Idols, Terracotta

Period 4: Nos. 251, 913+1086, 1065, 1076, 1094+1429, 1131, 1132, 1135, 1136, 1142, 1143, 1171, 1190, 1195, 1200, 1202+1836, 1286, 1291, 1307, 1315, 1352, 1354, 1359, 1361, 1365, 1369, 1388, 1391, 1393, 1397, 1405, 1407, 1410, 1421, 1422, 1425, 1433, 1439, 1440, 1445, 1448, 1463, 1467, 1480, 1481, 1486, 1487, 1491, 1493, 1505, 1518, 1523, 1525, 1526, 1531, 1537, 1538, 1542, 1557-1559, 1564, 1568, 1575, 1600, 1602, 1616, 1643, 1658, 1766, 1823, 1854, 1855, 1978, 1980, 2093, 2137, 2167 and 2205.

Period 5: Nos. 909, 1020, 1021, 1029, 1031, 1034, 1035, 1040, 1041 and 2391.

Period 6: No. 34.

Period 4-6: No. 2502.

Uncertain Period: No. 3+1773.

Animals, Terracotta

Period 1: No. 2770.

Period 2: Nos. 2028+2050, 2034, 2043+2052, 2045+suppl. no. 2809, 2047+2051 and 2048.

Period 3: Nos. 2027, 2318+2329+2339+2357+2368 and 2338+2348+2366.

Period 4: Nos. 788, 1552, 1554, 2319, 2349 and 2359.

Period 6: No. 2404.

Minotaurs, Terracotta

Period 3: Nos. 1620, 1775, 2320 and 2376.

Period 4: Nos. 2340+2328+2373+2350.

The following find numbers from Ajia Irini have not been assigned to any specific period. They will be listed under categories, such as statuettes, fragments and bodies of statuettes, etc.

Statuettes, Terracotta

Nos. 15, 26, 27, 30, 38, 42, 55-57, 62, 66+927, 77, 79-81, 84, 85, 89, 91, 92, 101, 103, 105, 106, 109, 112, 113, 117-120, 124, 128, 131-133, 137, 138, 141, 143, 145, 146, 150, 151, 153-155, 157-161, 163, 164, 170, 172, 174, 175+173, 176, 178, 181, 183, 186, 194, 196-200, 215, 220, 221, 223, 225, 227, 230, 232, 234-244, 247, 248, 252, 256, 257, 259, 260, 263, 265-268, 271, 273, 274, 277, 282, 284, 286, 288-291, 294, 295, 298-301, 304, 307, 313, 317, 320, 322-324, 327, 328, 331, 332, 334-340, 342, 344-346, 348, 350, 352, 354, 357-362, 364, 366, 367, 369-374, 380, 381, 383, 385, 388, 389, 392, 393, 400, 402, 404, 407, 409, 411, 413, 415-419, 422, 424-427, 431, 433, 438, 443, 445-447, 451, 454, 455, 458, 461, 462, 465, 469-471, 476, 480, 481, 488, 492, 493, 496, 498-501, 504, 505, 507, 509, 511-515, 518-520, 522-525, 529-531, 534, 536, 537, 543, 548, 552, 554-556, 558, 560, 561, 564, 566-568, 574, 578, 584, 585, 587, 589, 590, 592, 594, 595, 602, 605-607, 611-614, 619-621, 626, 627, 631, 633, 634, 637, 638, 642, 643, 646, 648, 650, 651, 653, 655-657, 659-662, 665, 668, 669, 672, 675-682, 684, 686, 689, 691, 693, 694, 696-698, 702-705, 708, 710-712, 714-716, 719, 723, 724, 727, 728, 734, 737, 740, 741, 743, 745, 747, 752, 753, 755-757, 759-762, 765, 767, 772-774, 776, 778, 785, 791-794, 796, 800, 805, 814, 817, 818, 820, 821, 824, 825, 828, 829, 831, 832, 834, 835, 843+864, 845, 846, 851, 859, 860, 863, 871-873, 878, 882, 883, 885, 886, 888, 892, 895, 898, 900, 939, 974, 978, 980-982, 984, 987, 991, 992, 995, 996, 998, 1000, 1017+suppl. no. 2806, 1026, 1060, 1067, 1077, 1079, 1096, 1098+suppl. no. 2796, 1107, 1109, 1110, 1112, 1114+1115, 1121, 1128-1130, 1153, 1154, 1157-1159, 1163, 1164, 1173-1175, 1184, 1185, 1193, 1198, 1204, 1206, 1209, 1210, 1213, 1214, 1220, 1224, 1233, 1235, 1236, 1238, 1240, 1243, 1245, 1247, 1250, 1254, 1261, 1263-1266, 1270, 1271, 1275, 1276, 1284, 1287, 1293, 1294, 1297, 1300, 1304, 1306, 1311, 1312, 1314, 1327, 1330, 1332, 1334, 1337, 1347-1349, 1357, 1358, 1372, 1373, 1379, 1392, 1394, 1400, 1408, 1419, 1424, 1428, 1432, 1435, 1438, 1443, 1450, 1451, 1455, 1458, 1459,

1461, 1462, 1464, 1465, 1473, 1476–1478, 1485, 1489, 1498, 1508, 1520, 1528, 1534, 1535, 1561, 1572, 1573, 1590, 1592, 1595, 1597, 1607, 1613, 1623, 1624, 1626, 1627, 1630, 1633, 1636, 1638, 1645–1649, 1655, 1659, 1660, 1663, 1669, 1673, 1677, 1680, 1688, 1689, 1696, 1699, 1701–1704, 1706–1709, 1711, 1712, 1717, 1720, 1731, 1734, 1736, 1738, 1748+2053, 1751, 1753, 1754+1988, 1755, 1760, 1769, 1791, 1793–1795, 1798, 1799, 1808, 1811, 1812, 1814, 1817, 1822, 1825, 1832, 1833, 1840, 1851, 1857, 1868, 1869, 1871, 1872, 1874, 1875, 1880, 1883, 1885, 1888–1891, 1894, 1897, 1899, 1903, 1913, 1915, 1921, 1923, 1925, 1934, 1937, 1939–1941, 1943, 1944, 1947, 1949–1951, 1953, 1954, 1956–1959, 1966, 1968, 1970, 1984, 1986, 1992, 1995, 2014, 2017, 2018, 2076, 2080, 2092, 2148, 2152, 2155, 2165+2430, 2204, 2316, 2363, 2372, 2382, 2402, 2408, 2434+suppl. no. 2803, 2438, 2440, 2498 and suppl. nos. 2795, 2804 and 2805.

Fragments and Bodies of Statuettes, Terracotta

Nos. 8, 19, 29, 35, 93, 456, 550, 742, 781, 911, 929, 943, 975, 1012, 1013, 1018, 1024, 1057, 1070+1072+1073+1075, 1078, 1105, 1208, 1281, 1356, 1434, 1484, 1506, 1529, 1601, 1635, 1641, 1664, 1672, 1747, 1750, 1776, 1841, 1843, 1849, 1942, 1975, 1976, 2096, 2098, 2104, 2134, 2138, 2160, 2202, 2203, 2370, 2389, 2432, 2436, 2479, 2499, 2504 and 2506a.

Parts of Bodies of Statues, Terracotta

Nos. 823, 947, 1015, 1152, 1565, 1848 and 2460.

Heads and Fragments of Heads of Statues and Statuettes, Terracotta

Nos. 9, 14, 24, 36, 51, 786, 802, 915, 916, 919, 920, 942, 971, 1186, 1187, 1406, 1482, 1580, 1983, 1996, 2003, 2082, 2163, 2172, 2335, 2384, 2450 and suppl. nos. 2794, 2797 and 2798.

Arms, Hands, Legs and Feet, Terracotta

Nos. 784, 808, 810, 837, 901, 910, 933–935, 949, 1053, 1055, 1085, 1089+1387, 1277, 1324, 1387, 1662, 1816, 2011, 2136, 2146, 2156, 2158, 2159, 2383, 2452, 2457, 2466, 2468, 2472, 2496, 2500 and 2506b–c.

Masked Figure

No. 809.

Helmets, Terracotta

Nos. 33, 1023 and 2444.

Group of Ring-dancers, Terracotta

Nos. 123, 1169 and 1693+2083.

Chariots, Terracotta

Nos. 249+115, 804+944+1338, 1046, 1123+789+790+1864+1971, 1124, 1168, 1779, 1998, 2388+suppl. no. 2791, 2480 and suppl. nos. 2790 and 2792.

Rider, Terracotta

No. 1366.

Animals, Terracotta

Nos. 16, 31, 782, 839, 921, 1074, 1687, 1865, 2095, 2096, 2327+2365, 2341, 2343, 2371+2392, 2380, 2387, 2395, 2401, 2441 and suppl. nos. 2789 and 2793.

Minotaur, Terracotta

No. 2070.

Sphinx, Terracotta

No. 2331.

Flower, Terracotta

No. suppl. no. 2807a–b.

Thunderbolt, Terracotta

No. suppl. no. 2808a–b.

Vase, Terracotta

No. suppl. no. 2810.

Limestone

No. 2196.

Glass

Nos. 2279 and 2307.

Faience

Nos. 2546 and 2643.

Stone

No. 2771.

Some of the finds from Ajia Irini have been distributed to Institutes and to subscribers in Sweden. The following find numbers are in Lund: 342, 649, 1139, 1223, 1299, 1333, 1360, 1507, 1524+2333+2346, 1547, 1587 and 1916. In Uppsala, nos. 856, 899, 1099+2735, 1253, 1262, 1269, 1389, 1500, 1543, 1574, 1581, 1599, 1644 and 1965. In Malmö, nos. 870, 884, 936, 1033, 1842,

1929 and 1962. The following numbers were given to subscribers: 61, 97, 420, 439, 692, 974, 1230, 1442, 1622 and 1806.

Mersinaki

Limestone Sculpture

Nos. 605, 608, 609, 612, 614, 616+1039, 618, 619, 624, 633, 637, 641, 650, 658, 660, 661, 663, 669+1043, 676, 691, 693, 696, 699, 700, 702, 704, 705+723, 706, 707, 711, 712, 717, 719+743, 734, 741+1017+1021, 742, 744, 746, 755, 756, 790, 802, 808, 810, 811+922+1034, 812, 817, 825, 826, 832, 834, 835, 843, 844, 866, 868, 885, 890, 892-894, 923, 947, 961, 969, 970, 972, 974, 1003, 1005, 1008, 1015, 1022, 1023, 1026, 1031+1072, 1044, 1045, 1052, 1053, 1058, 1060+1061, 1062, 1065, 1068, 1069, 1071, 1074+1094, 1084, 1085, 1091, 1092, 1099 and 1101.

Terracotta Sculpture

Nos. 604, 611, 613, 615, 623, 625, 626, 628-632, 640, 642-644, 646, 647, 649, 651-657, 662, 664, 665+687, 666, 667+774, 674, 675, 679+807, 680, 683-686, 688-690, 698, 708, 716, 718, 720, 721, 724, 726, 729, 735, 736, 738, 745, 747, 748, 753, 758, 759+787+905+975, 760, 761+800+818+950, 762, 763+766, 765, 767+846+869+911, 768+840+1014, 769+782, 772, 773, 775-779, 784-786, 793, 794, 798, 799, 803, 805, 806+815, 809, 813, 814+816+926+979, 819-821, 824, 829-831, 833, 836, 841, 847-851, 853-855, 857-860, 862a-b, 863, 865, 867, 871-876, 878, 881, 882, 886, 887, 895+896, 897, 898, 900, 901, 903, 906, 907, 909, 910, 912, 913, 915, 916, 917+921+931+932+936+957+977, 918-920, 927, 928, 933, 934, 938, 939, 940+945, 941-943, 949+952, 951, 954, 958, 959, 962+1006, 963, 964, 966-968, 978, 980-982, 984-986, 989, 990, 992-999, 1002, 1004, 1009, 1010, 1016, 1019, 1025, 1027-1029, 1036, 1038, 1046, 1048, 1054, 1055, 1057, 1063, 1064, 1078, 1079, 1081, 1083, 1090, 1093, 1095, 1096, 1098 and 1103.

Objects of Different Materials, Not Sculpture

Terracotta: Nos. 606, 648, 965 and 971.

Limestone: No. 1037.

Marble: No. 1102.

Pottery: Nos. 780, 880 and 929.

Bone: No. 789.

Faience: No. 861.

Glass: No. 730.

Bronze: Nos. 621, 627, 733, 781, 788 and 852.

Coin: Nos. 601-603, 731, 732, 1104 and 1105.

Some of the finds from Mersinaki have been distributed to institutes and subscribers. Find no. 1021 is now in Lund; in Uppsala there is one limestone head without number, and in Malmö nos. 647 and 738. No. 1007 was given to a subscriber.

Kition

Limestone Sculpture

Nos. 8, 10+42+164+523, 11, 13, 18, 19+145+378, 23, 24+590, 25-27, 29, 31, 32+205, 34, 36, 37+16, 38+39, 41+160, 43+49+305, 44+321+327, 50, 52+576, 53+142+163+241, 54+94, 55, 56+58+95+193, 57, 61, 63, 64+68+460, 65-67, 69-73, 75+231, 76-79, 81, 82+450, 83, 86, 88, 89, 91, 92, 96, 97, 100-107, 108+109, 110, 112, 113, 114+247+249+349, 115-118, 121, 122, 123+128, 124, 126, 130, 133-135, 136+276, 137, 138, 148, 149, 151, 155, 157-159, 161, 162+217, 165, 169+229, 171+420, 172, 174, 176, 177, 179, 180, 184, 186, 187, 188+154, 190, 194, 198-201, 206, 210, 211, 214+529, 215, 216, 218+178, 219, 221+297+300, 222+282, 223-225, 227, 228, 230, 232, 233, 234+250, 235, 236, 238, 239, 242+253+284, 243, 245+410, 252, 254+350, 255+379, 257, 258, 260-262, 264-271, 273, 275, 277, 283, 285-291, 293-295, 298, 299, 301, 302, 304, 306, 309, 311, 312, 315, 318+337, 320, 322-324, 326, 328, 330, 333, 334, 336, 339-346, 347+510, 348, 352, 353, 356-361, 363-369, 371+457, 372, 373, 376, 381, 382, 384-386, 388, 389, 390+489, 391, 392, 393+404+452, 394-398, 400, 405, 406, 408, 409, 411, 412+488, 414-417, 418+438, 419, 423, 425, 427, 429-431, 433-437, 439+504, 440-445, 447+505, 448, 451, 453, 455, 456, 458, 459, 463, 465-467, 478-480, 483, 484, 487, 491-500, 502, 506, 507+508, 509, 513-515, 518, 520+351, 521, 522, 524, 526-528, 530+539, 531, 532, 534, 535, 536+543, 537, 538, 540, 541+278, 542, 544-547, 549, 551, 552, 561, 569-572, 574, 582-584, 587 and 591-594.

Terracotta Sculpture

Nos. 9, 375 and 577.

Objects of Different Materials, Not Sculpture

Terracotta: Nos. 3, 426, 470, 472, 473, 559, 586, 605 and 606.

Pottery: Nos. 4, 5, 413, 481, 511, 562, 563, 602-604,

607, 612–617, 619 and 620.

Stucco: No. 548.

Stone: Nos. 474 and 567.

Ivory: Nos. 1 and 609.

Faience: No. 600.

Glass: Nos. 6, 196, 280, 476, 611.

Iron: Nos. 2, 519 and 622.

Lead: Nos. 281, 554e, 556 and 581.

Bronze: Nos. 292, 485, 553, 554b–d, 558, 565, 578 and 599.

Coin: Nos. 7, 469, 554a, 557, 566, 579, 588, 589a–e, 596–598, 601a–d, 608 and 610.

Of the finds from Kition, the following numbers are now in Lund: 197 and 246; in Uppsala, 166 and 189; in Malmö, 144. The following numbers were given to subscribers: 362, 399, 461, 464 and 585.

Vouni

The Temple of Athena

Limestone Sculpture

Nos. 157, 203, 207, 211–213, 224, 234, 236 and 263.

Terracotta Statuettes

Nos. 206, 223, 225, 233, 243a–c, 244b, and 264.

Objects of Different Materials, except Sculpture

Terracotta: Nos. 153a–c, 189 and 209.

Pottery: Nos. 180 and 230.

Stone: Nos. 160, 196, 255 and 413b.

Gold: Nos. 229a–b, 239 and 240.

Silver: Nos. 204f, 220e, 228a–c and 238.

Bronze: Nos. 149, 150, 156, 158a–g, 161, 162, 170, 173, 174a–c, 175a–f, 178a, 181a–c, 182a–d, 183, 184a–b, 187a–e, 190, 193, 194a–c, 198a–b, 200, 202a–b, 204a–e, 205a–f, 208a–d, 214a–c, 219a–c, 220a–d, 221a–e, 222, 227, 231a–d, 232a–b, 235a–d, 237, 241a–b, 244a, 254 and 413a.

Lead: No. 158h.

Iron: Nos. 167–169, 177a–c, 185a–b and 186.

Coin: Nos. 217 and 388.

Vouni

The Palace

Limestone Sculpture

Nos. 5, 6, 8, 14, 16+4+24a+25, 17, 18+92, 20–22, 24b, 26+27, 31+32, 47+43, 48, 56–58, 61, 63, 73, 76, 77+78, 80, 82, 84–86, 90, 93, 94, 96a, 97, 99, 102, 106, 119+259, 120, 251, 252, 257a–d, 262, 309+310, 323, 329, 330, 335+342, 341, 345, 356, 357, 361, 366, 372, 373, 378, 408–410, 428, 447, 451, 456, 478, 479, 486, 487+502, 489, 491, 492, 496, 497, 499, 500, 503, 504+505, 507–509, 513, 520, 526, 528, 529, 534, 536, 545, 572–577, 579–581 and 583+584.

Terracotta Statuettes

Nos. 12, 13, 19, 33, 35–38, 41, 42+74, 44, 49, 51, 64–66, 68, 71, 81, 88, 95, 98, 108, 116, 117, 121, 123a–b, 126, 129, 130, 143, 144a–b, 146, 148, 253, 258, 269, 279, 293, 302, 307, 314, 315, 318, 320–322, 331–334, 339, 340, 350, 359–60, 368, 375, 376, 379, 381, 383, 386, 390, 391, 395, 396+397, 398–400, 411, 427, 429, 444, 450, 460, 461, 468, 470, 471, 480, 485, 493, 494, 501, 506, 510, 531, 539, 544, 547, 561 and 568.

Objects of Different Materials, except Sculpture

Limestone: Nos. 245, 247, 271, 291, 416, 426 and 473.

Terracotta: Nos. 133a–c, 286, 394, 445 and 473.

Pottery: Nos. 9a, 79, 111–113, 115, 132, 133d, 134–137, 142, 145, 246, 261, 265–267, 285, 294, 295, 304, 305, 317, 325a, 337, 338, 346, 349, 355, 415, 417, 430, 431, 433–440, 442, 467, 469, 522, 523, 530, 540, 551–554, 556–558, 562, 563, 569 and 570.

Stone: No. 287.

Alabaster: Nos. 457 and 458.

Glass: Nos. 328, 385 and 387.

Scarab: No. 270.

Cobalt Colour: No. 374.

Gold: Nos. 325a, 336, 441 and 538.

Silver: Nos. 273, 292r and 301.

Bronze: Nos. 7, 54a–b, 59, 103, 104, 127, 131, 138, 273–278, 281, 283, 284, 288, 299, 326, 343, 344, 347, 352–354, 358, 363, 369–371, 377, 384, 389, 402, 407, 418–420, 422, 446, 455, 459, 474, 519a–b, 524, 537, 541–543 and 567.

Iron: Nos. 280, 327, 348, 404, 405, 448, 454a–b, 472 and 560.

Lead: Nos. 364, 365 and 392.

Coin: Nos. 91 and 292, all the even numbers plus r) 57 and z) 1.

Soli

The Acropolis

Terracotta: Nos. 103, 105, 106, 116–118, 121, 123 and 124.

Lead: No. 112.

Soli

The Temples at Cholades

Terracotta: Nos. 327, 349, 351–366, 368–370, 372–382, 384–396, 398–401, 404, 459, 467, 494, 496, 515, 516, 525–529, 545, 546, 550–552, 554–569, 570+544, 571–573 and 577–585.

Pottery: Nos. 553 and 574.

Marble: Nos. 322, 323 and 493.

Bronze: No. 492.

Coin: Nos. 306, 307, 330–333, 346, 347, 420–424, 440, 442, 444, 445, 449, 451, 454–456, 480–482, 484–491, 543, 548 and 549.

Soli

The Theatre

Limestone: No. 24.

Terracotta: Nos. 2, 3, 5, 7, 10, 13, 20, 26, 30, 33, 37a–e and 38a–d.

Bone: No. 19.

Bronze: No. 4.

Coin: Nos. 36, 42–47 and 68.

Besides all the finds listed above, there are materials from the Swedish Cyprus Expedition that have acquisition numbers. These materials will here be presented with their acquisition numbers and type of objects.

Lapithos

468, no information of the object.

673–676 Red Polished III ceramics. These objects belong to Tomb 313B.

677 Fragment of a White Painted II jug, from Tomb 315B–C.

Enkomi

1, steatite seal.

2–11, various gold objects.

12, bronze seal.

13–18, seals.

19, frit cylinder.

20, carnelian pendant.

21, 2 carnelian beads.

22–25, 6 frit beads.

26, steatite bead.

27–28, cylinders.

29, agate bead.

30–31, scarabs.

32–33, 15 steatite beads.

34, tc-bead.

35, stone button.

36–37, 6 steatite spindle whorls.

38, steatite weight.

39, stone weight.

40, fragment of a steatite mould.

41, steatite lid.

42, miniature basin of steatite.

43, steatite bowl.

44, 3 legs belonging to a stone tripod.

45, stone pestle.

46, axe head.

47, piece of basalt.

48–49, 2 ivory handles.

50, ivory comb.

51–53, 6 fragments of ivory handles.

54, ivory bead.

55, ivory button.

56–57, 3 fragments of bone handles.

58–59, 3 spindle whorls of bone.

60, bone awl.

61, bone tool.

62, tc-loom weight.

63, sling-stone of lead.

64, bronze fibula.

65–66, 2 finger-rings of bronze.

67–68, 2 bracelets of bronze.

69, bronze ring.

70, fragment of a bronze hinge.

71, 2 arrow-heads of bronze.

72, bronze ingot.

73, silver earring.

74–75, 2 bronze coins.

76, silver coin.

77, steatite pestle.

- 78, basalt bowl.
- 79, pestle of basalt.
- 80, pestle of limestone.
- 81, fragment of an alabaster jar.
- 82, club-head of basalt.
- 83, flask of alabaster.
- 84, part of an alabaster jar.

The objects with acquisition numbers 1–84 are all stray finds.

- 355a–y, ceramics from Tomb 7 (the material are published in *Medelhavsmuseet Bulletin* 15, pp. 27 ff.)
- 672, Bichrome Wheel-made crater, stray find.
- 681–682, ceramics from Tomb 7 (see *Medelhavsmuseet Bulletin* 15, pp. 27 ff.)
- 708, Rude Style bowl, from Tomb 11 (see *Medelhavsmuseet Bulletin* 15, p. 30.)
- 712a–m, ceramics from Tomb 3 (see *Medelhavsmuseet Bulletin* 15, pp. 25 ff.)
- 713a–g, ceramics from Tomb 7 (see *Medelhavsmuseet Bulletin* 15, pp. 27 ff.)
- 714, White Slip I bowl, from Tomb 13.
- 931, bronze bowl, from Tomb 3 (see *Medelhavsmuseet Bulletin* 15, pp. 25 ff.)
- 932, bronze bowl, from Tomb 11 (see *Medelhavsmuseet Bulletin* 15, p. 30.)
- 933–935, bronze objects, from Tomb 18 s.c. (see *Medelhavsmuseet Bulletin* 15, pp. 30 ff.)
- 937–947, bronze objects, stray finds.
- 948, bone button, stray find.
- 953–955, ceramics from Tomb 11 (see *Medelhavsmuseet Bulletin* 15, p. 30.)
- 958, Monochrome bowl from Tomb 3 (see *Medelhavsmuseet Bulletin* 15, pp. 25 ff.)
- 960, fragment of a Monochrome bowl from Tomb 7 (see *Medelhavsmuseet Bulletin* 15, pp. 27 ff.)
- 961, 964–965, ceramics from Tomb 3 (see *Medelhavsmuseet Bulletin* 15, pp. 25 ff.)

Marion

- 169–173, 57 bronze nails from an unpublished Tomb.
- 174, bronze hinge from an unpublished Tomb.
- 175, bronze bird head from an unpublished Tomb.
- 367a–n, ceramics and a bronze plate from a Tomb.
- 523, Plain-White IV amphoriskos, stray find.
- 577, female tc-head, probably from the dromos of Tomb 22.
- 636, fragment of a limestone tomb stele, stray find.
- 637, limestone statuette, stray find.

Kythrea

- 565, 567–571, fragments of tc-statuettes.

Idalion

- 86, part of a glass jug.
- 87–89, 3 iron arrow-heads.
- 90, fragment of an iron nail.
- 91a–b, finger-rings of iron.
- 92a–e, 6 bronze nails.
- 93–121, different kinds of bronze objects.
- 122, 2 iron finger-nails.
- 123–131, 11 bronze rings.
- 132, 3 bronze staples.
- 133a, finger-ring of silver.
- 133b, mounting of silver.
- 134–135, 17 paste beads.
- 136, 2 fragments of lapis lazuli plaques.
- 137, bead of variegated glass.
- 138, paste bead.
- 139, carnelian bead.
- 140, carnelian pendant.
- 141, lump of melted copper.
- 142, plaque and button of ivory.
- 143, lumps of yellow ocre.
- 144, lumps of red ochre.
- 145–146, 2 loom weights of tc.

The acquisition numbers 86–146 are from the Acropolis at Idalion.

- 147, part of a tc-statuettes, from Mouti tou Avrili, Idalion.
 - 148, steatite spindle whorl.
 - 149–151, 6 steatite beads.
 - 152, limestone button.
 - 153, steatite pestle.
- Numbers 148–153 are from the Acropolis.
- 191–194, 4 iron objects.
 - 638, stone pestle.
 - 639, miniature stone bowl.
 - 640–641, 2 spindle whorls.
 - 642, fragment of a tc-statuettes.
 - 643, weight of basalt.
 - 644, Bichrome V bowl.
 - 646, fragment of a stone bowl.
 - 658, bronze fibula.
 - 683, iron finger-ring.
 - 684, bronze pin.
 - 685–686, bronze rings.

687, bronze bracelet.
The numbers from 638 and following are all stray finds.

Ajia Irini

505–506, 2 Red Slip III(V) jugs, stray finds near Temenos.
680, L.C. III large Pithos, from Temenos.
715, Levanto-Helladic Cuppa, from Temenos.

Mersinaki

161, part of a tc-boar.
162, tc-lamp.
163, female tc-head.
615, part of a small limestone horse.
627, Hellenistic Black Lustrous tc-lamp.
No detailed information is given about where at Mersinaki these finds were made.

Kition

156, tc-lamp.
157, miniature jar.
158, alabaster lid.
159, fragment of an alabaster juglet.
These objects came from Bamboula.

Vouni

160, stone weight.
645, fragment of a Black Glazed tc-lamp.
694, fragment of a marble statue.
695, fragment of a Red figured vase.
645, 694 and 695 are stray finds.

Soli

380, Black Glazed kantharos, was found below the western diazom entrance of the theatre.
835–836, 2 tc-lamps, found in a sherd-box.
840, moulded tc-lamp, found in a sherd box.
844, moulded tc-lamp, found in a sherd box.
845–846, fragments of tc-lamps, found in a sherd box.
847, moulded tc-lamp, from the theatre.

849, tc-lamp, found in a sherd box.
917–918, 2 ring-lamps of tc, from Temple B.
919–920, fragments of ring-lamps of tc, found in Room XII.
921, fragment of a moulded tc-lamp, from Room XLV.

Galinoporni

247 (the material from this tomb at Galinoporni has been published in *Op. Ath.* III, pp. 123 ff.)

Milia

950–952, ceramics from Tomb 10.

Trachonas

907, tc-lamp, was found in the dromos.

Oura

225, limestone statue of a seated man.
628, female limestone statuette.
629, Cypro-Egyptian male limestone torso.
630, fragment of the head of a bearded limestone statue.
631, temple-boy of limestone (this one is published in *Medelhavsmuseet Bulletin* 13, pp. 41 ff.)
632, male limestone head.
633, lower part of a male limestone statue.
634, breast part of a female limestone statue.
635, male limestone head.

Ajios Phokas

616–617, 2 limestone heads.
618, female limestone head.
620, limestone head (the head is published in *Medelhavsmuseet Bulletin* 13, pp. 42 ff.)
621, limestone head of Pan.
622, fragment of a limestone head.
623, fragment of a limestone statuette.
624–626, 3 moulded tc-lamps.
665, bearded limestone head.

A Cycladic Figurine

Tore Hallén

In 1962, the Medelhavsmuseet received as a gift a Cycladic figurine of unknown origin, (inv. no. MM 1962:10).

The Cycladic figurine material varies a great deal. Many attempts have been made to systematize it. The last attempt, the most thorough one so far, was made by Colin Renfrew. His systematization has in principle been accepted by other students.

The Medelhavsmuseet figurine belongs to the type of figurines that has its arms folded across the breast of abdomen. Its general character points to what Renfrew calls the Spedos variety, named after the Spedos graves in Naxos. It is a female figure, naked and erect but with slightly bent knees. The left arm is folded over the right one. The modelling is softly rounded in its details but the transition between the planes is distinctly marked. The head has the lyre form. It is slightly tilted upwards and is a little bent to the right. The chin and cheeks are rounded. The nose forms a steep, slightly convex ridge that dominates the face when seen both from the front and in profile. The eyes and mouth are not indicated.

The neck is long and conical. Its back line is concave in profile. It continues upwards towards the back edge of the crown which forms a specific, marked surface.

The shoulders are very broad and sloping and are congruent in size and posture. Above the elbow and upwards the right arm is somewhat broader than the left, but both are rounded in the same manner. The forearms are separated by a groove. The fingers are not marked.

The chest is rounded, with rather small breasts at the normal distance from each other but placed a little high. The waistline is low and, together with two incisions from the hips, forms a pubic triangle. The belly is slightly rounded. The seat is clearly rounded in profile, with a slight incision towards the waist. The

thighs and the calves have rounded contours. In profile, the knees are seen to be slightly bent and their hollows have been marked. The intact foot is shaped like a spade and is directed steeply downwards. The arch of the foot is indicated and the toes have been marked by straight incisions.

The legs are separated by a groove which breaks through the marble, so that an opening occurs from knees to heels. This groove is practically straight and replaces sculpting in the round on the inner side of the legs.

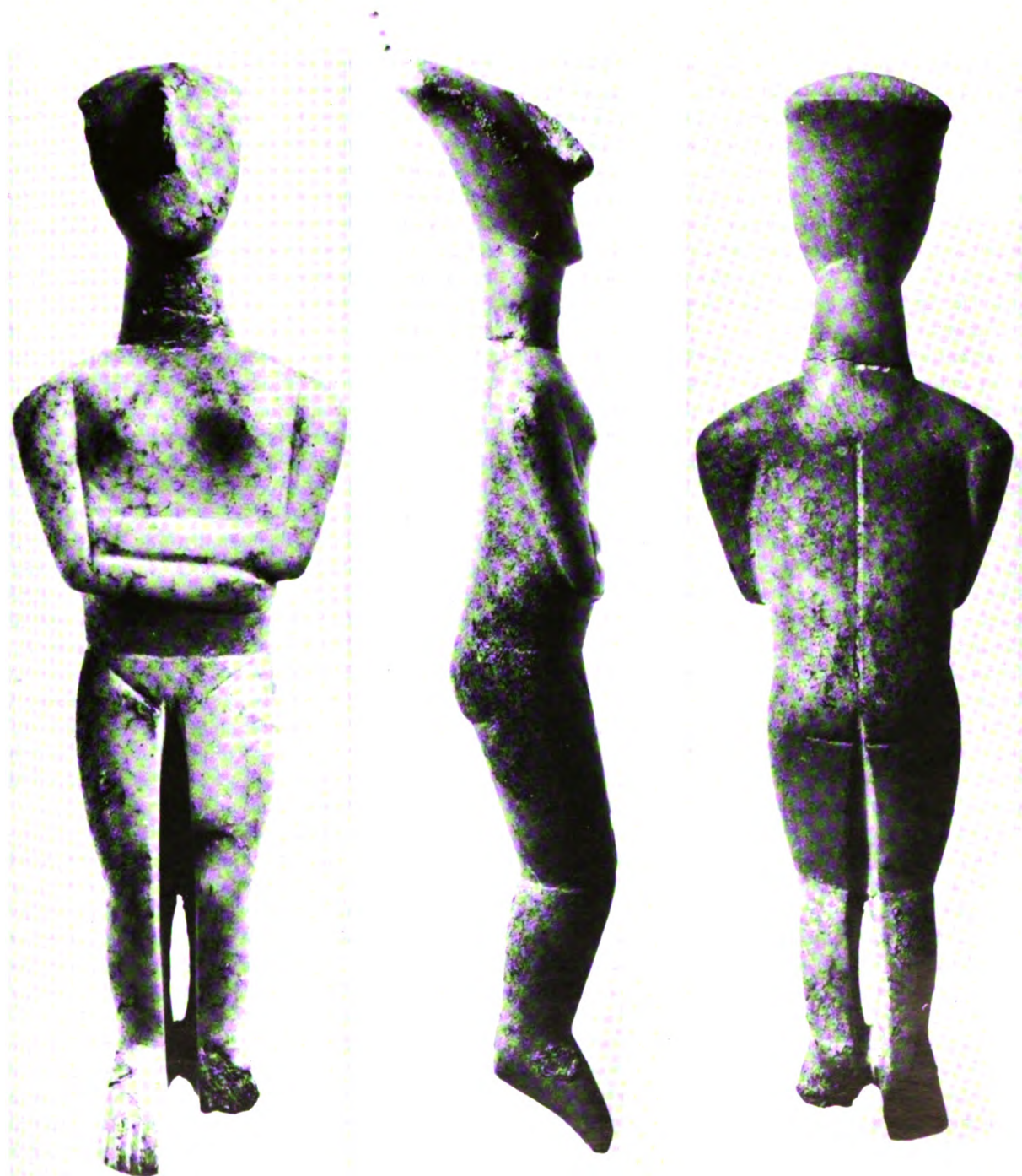
The back of the figurine has a line inset for the spine from the rounded neck downwards to the seat, where it meets and goes over into a broader groove that separates the legs but does not break through the marble until it reaches the knees. It meets there the opposite groove on the front.

The back shows very little modelling. The arms are marked with incisions on the back. The lower part of the seat is marked by a horizontal line.

The figurine has a length of 19.6 cm. Apart from the left foot, which has been broken and is missing, it is well preserved. Repairs have been made at knees and neck. There is no colour or traces of colour.

The typological division of Cycladic figurines

The development of Cycladic sculpture has interested students since the end of the nineteenth century. The work of establishing real typological divisions was started by K. Majewski with a study in 1935, entitled *Figuralna Plastyka Cycladzka*. Chr. Dumas made in 1968 a study of the famous Goulandris collection, in which he distinguished two main typological categories: abstract



Stockholm MM 1962:10. Previously published by A. Andrén, *Antik skulptur i svenska samlingar*, Stockholm 1964, pl. I and in *Medelhavsmuseet – En introduktion*, Stockholm 1982, pp. 172–173. Reproduced in the exhibition catalogue *Antiken*, National Museum, Stockholm 1967, no. 2.

or schematic figurines and figurines that have a more naturalistic rendering of the human form.¹ He considers the two categories to be contemporary ("they enjoyed a parallel development").²

A short time after Doumas's presentation of the Goulandris collection Renfrew published an analysis which seemed immediately to bring order into the figurine material. Renfrew also underlines the contemporaneity of the schematic and the naturalistic figurines. It is not possible to deduce unilineal evolution.³ Instead, Renfrew sketches a chronology which he tries to anchor in the find context. Thus, he also avoids, as far as possible, figurines for which the find circumstances are unknown.

His chronological basis is the division of the material from early Cycladic settlements into three cultures named after central find sites: the Grotta-Pelos culture (3200/3000–2700 B.C.), the Keros-Syros culture (2700–2100 B.C.) and finally the Phylakopi I culture, which succeeded but partly overlapped the Keros-Syros culture.⁴

Each "culture" has its varieties of the schematic figurine. During the Grotta-Pelos culture, the Plastiras type and the Louros type were contemporary; they are both named after the most prominent find sites. The Plastiras type is the first to show such details as facial features, fingers and toes.⁵ The arms are not yet folded but are placed in a position in which the fingertips meet each other. Towards the end of the culture, there appear female figurines which so closely resemble each other that they may be said to embody a strict convention.⁶ The Louros type has a rounded, featureless face, divided, rounded legs and arm stumps.⁷

The Plastiras and Louros types may both have played a part in forming the type which dominates the following Keros-Syros culture—the figurine with its arms folded over the breast (FAF).⁸ It is also called the canonic type, because it follows rules that prevailed over a very long period of time.⁹ The Phylakopi I culture created a new schematic figurine. Renfrew says that it is uncertain whether the FAF-type survived into this culture.¹⁰ The FAF-type developed during the Keros-Syros culture, the stage when the Cycladic Bronze Age began in earnest.¹¹ It is the most common of all figurine types and is known from hundreds of examples in museums all over the world. But only a score were found during scientific diggings. This multitude of FAFs is difficult to survey but is divided by Renfrew into six groups of varieties, each named after the find site which has yielded most of the specimens. One group has since

been abandoned.¹²

The sixth and biggest group, the Spedos variety, is a kind of residual category which Renfrew believes may be subdivided further.¹³

Renfrew's systematization creates order and makes the divisions easier, but the question is whether these divisions correspond to the reality which once existed. We do not know how many figurines were modelled during the long period when they were in demand in the Aegean world, we cannot even make a qualified guess. Therefore we know nothing about the relations between the quantities of the varieties or whether any of them have disappeared. It is quite possible that the surviving material overemphasizes or raises to the rank of a "variety" a shorter or longer series of figurines which a single master produced without his output being of any importance on the contemporary market. The questions accumulate. How secure are Renfrew's chronological divisions? What was the final geographical division of the figurines between the islands? Most figurines have come down to us from the plundering of graves, that is to say, haphazardly. The provenance is known for a relatively small number. Under such conditions, it seems doubtful whether it is fruitful, as Renfrew has done, to name the varieties after any specific find sites, when many other sites are conceivable. His use of terms such as "type" and "variety" and even his "culture" divisions have been criticized as unnecessary and misleading.¹⁴ However, although Renfrew's systematization is not the last word, it is actually the only one which has been made on this scale and which it is possible to apply to the whole find material.

J. Thimme has supplemented Renfrew's systematization with an attempt to produce a more exhaustive typology based on the very extensive figurine material shown at an exhibition in Karlsruhe in 1976. He divides the Spedos variety into an early, a middle and a late period. His divisions are not always confirmed by the find circumstances and he also admits their hypothetical character.¹⁵

A general characteristic of the FAF figurines, according to Renfrew, is that they are all notably slim and mostly very graceful.¹⁶ In this description of the Spedos variety, he emphasizes that it is well built but also that the body varies considerably. It has much sculpting in the round. The waist is narrower than the thighs, the shoulders are of varying widths and sometimes rounded. Incisions are not numerous.¹⁷

In a later definition, Renfrew stresses the rather rounded form: it is not flat and angular, like some other

FAF varieties.¹⁸ An example of the details he mentions is that the head is sometimes lyre-shaped when seen frontally and that in profile it has a vertical surface at the crown. About the posture, he says that the body may be rather straight but is more often flexed at the knees.¹⁹

Even a short summary like this shows the flexibility of the Renfrew definitions and sometimes also their contradictions. When he describes the different varieties, he seldom indicates criteria without exceptions. He is sometimes almost vague—and he goes furthest in this respect in his description of the Spedos variety.

This makes the assortment of Spedos figurines very wide. The figurine in the Medelhavsmuseet has doubtless much in common with some of the Spedos figurines to be found on Renfrew's list, but it is also much unlike others.

It is difficult to get the great Spedos material into any systematic order. The Spedos variety has got out of hand; it does not follow our schemes. Is the reason possibly that, during this boom in figurine production, many masters were at work, each using his own creative fantasy, which led him outside the conventions? The individuality of the artists has left its mark on the conventional form, creating a variety within the variety.

One method of making progress in the work of division would be as P. Preziosi has shown²⁰—to attempt to bring together figurines which may have been made in the same workshop or by the same master. As I shall show, the Medelhavsmuseet figurine is very well adapted for such an attempt.

The leg cleft

But first a few words about the deep incisions separating the legs, the veritable cleft which is the most striking characteristic of the Spedos figurine. In spite of this, very few scholars have devoted any close attention to it. The same straight cut on the inner side of the legs is to be found on several neolithic Greek figurines.²¹ There are parallels from other ancient cultures.²² In the Cycladic islands, the leg cleft appears throughout the Grotta-Pelos culture, especially, it seems, on the Louros figurines,²³ while usually the contemporary Plastiras type has legs sculptured in the round.²⁴ The leg cleft appears in the same manner on precanonic figurines, side by side with figurines which have legs sculptured in the round.²⁵ On the Spedos figurines, the leg cleft predominates, but the legs sculptured in the round were not

forgotten: both types actually exist in the same sculpture group.²⁶ Of two seated harpists from Thera,²⁷ one has sculptured legs, while the other has a cleft. They are contemporary and in other respects alike.

How are we to explain this? I assume that, from the beginning, the leg cleft everywhere depended on the primitive tools. In the Cycladic islands, the marble was treated, above all, with corundum, the almost adamantine emery that is to be found in Naxos and is still exported from there. Preziosi underlines how laborious and time-wasting the working progress must have been.²⁸ E. Vermeule considers that the restrained forms of the figurines are a response to the technical difficulties of shaping the stone without splitting it.²⁹ It was therefore natural to try to simplify both production and form as far as possible. I have tried to tool a piece of marble from the ancient mines in Paros with a piece of corundum from Naxos. By grinding the marble with the corundum, I could relatively easily produce a straight incision in the marble. Depending on the surface of the corundum, such an incision takes on, for example, a rounded, sharp or flat bottom. I have found such variations on the Cycladic figurines as well.³⁰

To what extent the Bronze Age produced new, improved tools which could replace those sanctioned by usage is not shown by the finds.³¹ If new tools appeared and with them new working methods, the conventions were not influenced by them. The leg cleft, for example, continued to be made.

Accordingly, the leg cleft was, from the beginning, a result of the method, in my judgement. Gradually it became a detail in one of the conventions prescribing the appearance of the figurines. A circumstance that may have greatly promoted the vitality of the leg cleft may have been the fact that the figurine became more solidly formed than that with completely separated legs.

An additional reason may have been that this made it easier to increase the production. There are in the Naxos museum Spedos figurines in which the leg cleft has been made in such a warped fashion that it cannot have been deliberate. It seems actually to have been a result of hurry during the production.

The comfortable technique of using corundum in order to make straight cuts has left other traces too, for instance, cases in which the arms are delimited from the body or from each other. The Stockholm figurine is typical in this respect.

The master

In its main proportions and even in particulars, the Stockholm figurine is closest to a figurine in the Fitzwilliam Museum which is numbered IV.F.14 in the Renfrew list of Spedos figurines and is drawn as the type figurine of that variety.³² The profile silhouettes are very alike when the figurines are projected in the same size. The Stockholm figurine is somewhat heavier.

Notable are especially the angular measures that determine the profile posture of the figurine, at the seat and the knees. Important too is the concave line from neck to edge of crown. IV.F.14 and the Stockholm figurine have the same angles and outlines.

Frontally—still on projection in the same size—the Stockholm figurine has the greater width of shoulders, a somewhat thicker but still conical neck and a somewhat wider, lyre form of the head. The greater shoulder width entails that the inner, defining lines of the upper arms become a little less parallel than those of IV.F.14.

The breasts of both the figurines have the same size and rounding, but on IV.F.14 they are placed slightly lower, in better accordance with the natural female body. The remaining details coincide. The arms are sculptured, not only marked with incisions. Striking is the similar build of the upper arms and the fact that the forearms, on both figurines separated by a shallow groove, end diffusely without finger markings. The waistline is drawn at exactly the same place, the diagonal groin lines are drawn in the same manner and meet the leg cleft a little below its edge, which in both cases is rather open. The pubic triangles are thus similarly constructed. The rounding of hips and calves coincides, and on both figurines the leg cleft breaks through the marble from the knees down to the heels.

The backs of the figurines are in essentials similar, with marked transitions between head and neck, with spine lines from the neck to the seat and with slight incisions between arms and body. One difference may be that the horizontal line under the seat of the Medelhavsmuseet figurine is missing on IV.F.14. This has instead markings at the ankles; not so the Stockholm figurine. These small differences do not make any change in the main impression, proving the same proportions and a similar workmanship in both cases. It may be claimed that IV.F.14 is the more elegant and flowing specimen—perhaps a later and more mature work of the same master.

The greater width of the shoulders in the Stockholm figurine is a variation of the fundamental design. What

do we really know today about the influences on the sculptor? Perhaps he received an order for an extraordinarily broad-shouldered figurine from someone who had seen such figurines somewhere or perhaps he gave way to a change of fashion. Thimme shows several examples of broad-shouldered Spedos figurines which on different grounds—or without stating the grounds—he places at different points in the chain of development.³³

A figurine from Koumasa, Crete (no. IV.F.27 in the Renfrew list),³⁴ shows in limestone a pregnant woman with about the same posture as IV.F.14. It is interesting to study how the pregnancy has been brought out. The figurine has been calculated by a method which has been investigated by P. Preziosi: with a pair of compasses, the sculptor drew on his workpiece circles dividing the prospective figurine into four equal parts.³⁵ The same method of calculation may be traced behind the Stockholm figurine, in spite of the fact that both figurines have different longitudinal proportions. Apart from enlarging the rounding of the abdomen, the sculptor has extended the entire waist section. This has been done by shortening the upper arms, so that the folded forearms have come higher; moreover, they have not been allowed to keep their straightness but have been bent in order to emphasize the rounding of the stomach. In addition, the waistline has been curved downwards. There are some more figurines showing the same technique.³⁶

Apart from the changes of form which have been made in order to stress the pregnancy, the principal scheme is still there—the same as that of the Fitzwilliam Museum figurine and the Stockholm figurine. Even the profile shows great resemblances; the seat is more emphasized on IV.F.27, but the bending angles of the bodies are about the same. The lyre form of the head, the conical neck, the sloping of the shoulders, the rounding and breadth of the upper arms, the sculptural softness of the leg outside and the form of the feet coincide. The mutual proportions of calves and feet are very alike in IV.F.14 and IV.F.27. On the back, the buttocks and calves of the latter are modelled and there is a spine incision too,³⁷ in conformity with IV.F.14 and the Stockholm figurine. The width of the shoulders brings IV.F.27 closer to the Stockholm figurine than to IV.F.14, but the IV.F.27 alone has a pubic triangle made in half relief,³⁸ perhaps as a further emphasis on the pregnancy.

Doumas calls attention to the unique position that woman has as a creator of life: this special function

places her in greater and more frequent danger than that which menaces man. With the fashioning and dedication of a likeness of herself as woman and mother, she could seek protection by placing herself in divine hands.³⁹ It is conceivable that IV.F.27, the Koumasa figurine, was from the beginning a work commissioned for such a purpose. It may have been made in the same workshop as the Stockholm figurine, perhaps by the same master. It is also conceivable that the master had a "stock" of pregnant figurines. Why this time he used limestone instead of marble is difficult to say. But if Doulas is right when he supposes that people ordered figurines according to their means,⁴⁰ it may have been the same reason that decided the choice of limestone: it must have been easier to work and consequently cheaper as a completed figurine. But otherwise there may have been simply a temporary lack of suitable marble in the workshop.

The Koumasa figurine is considered to have been imported into Crete from the Cycladic islands,⁴¹ but from which one of them is an open question. The comparison made above argues for Amorgos—if the statement that IV.F.14 originated from there too is correct.⁴² But it also has similarities with figurines stated as originating from Syros (on Renfrew's list nos. IV.F.24 and IV.F.25).⁴³ The Koumasa figurine resembles them, especially as regards the nose, the pubic triangle and the contour of the thigh-bone. All of them have also the same long, waist section. The intention, at least as regards IV.F.25, seems to have been to represent pregnancy.⁴⁴ But the slim waist and the flat profile of this figurine assign it definitely to another master than that of the Koumasa figurine. No profile picture of IV.F.24 is available, but its posture otherwise—for example, the sloping shoulders—removes it from any close similarity to the Koumasa figurine.

From which island?

In spite of energetic attempts by different scientific methods, it has not been possible to solve the problem of tracing the marble used for ancient objects to its original source.⁴⁵ Otherwise, this could have been of great assistance in tracing the provenance of the figurines.

For most of them, the provenance is unknown. In the whole of the famous Goulandris collection, there is not a single figurine whose provenance is known.⁴⁶ But figurines which have not been scientifically excavated

are considered as coming from graves—simply because only graves have been plundered.⁴⁷ From the grave-robbers the figurines then came on to the antiquarian market or were bought directly by archaeologists.

The available information has concerned the find site at best. Such unconfirmed statements are noted by Renfrew within quotation marks. Twelve specimens of his selection of Spedos figurines, 30 in total, have been labelled with this reservation, among them all Amorgos figurines. One is skating on even thinner ice if one attempts to draw from this alleged provenance conclusions concerning the place of production. Regarding Cycladic figurines found on the Greek mainland and in Crete, it has generally been assumed that they were imported rather than imitated. The exception is the Koumasa variety, which has been found only in Crete and which may have been made by Cycladic immigrants.⁴⁸ Within the Aegean archipelago, the FAF are distributed, above all, in the southern part.⁴⁹ Preziosi is of the opinion that the sculptors worked especially in Naxos, Paros and Amorgos,⁵⁰ islands in which they had close access to marble and emery. She imagines that the figurines were exported from there to other islands. Perhaps some well-known masters also travelled about.⁵¹

IV.F.14 was given to the Fitzwilliam Museum by Professor R. C. Bosanquet, an archaeologist, who reported that it originated from Amorgos.⁵² Nothing contradicts this statement, but it tells us nothing about the place of production. In this short presentation, I have discussed the possibility that the Stockholm figurine originated from the same workshop or even the same master. But where this workshop was located, we do not know. Naxos, Paros and Amorgos are the likeliest places, if we follow the reasoning of Preziosi.

A summing up of the known Spedos material gives perhaps a hint in the direction of Amorgos, in spite of the fact that no Spedos figurines occur in documented contexts on that specific island. Besides the six on the Renfrew list, there are six in *Kunst der Kykladen* with equally unverified provenances on Amorgos.⁵³

Compared with each other these twelve figurines show a wider range of differences than the more homogeneous group from the Spedos graves on Naxos, which have given the variety its name. Two are very tall and very slim too; they have weak, almost dwarfish arms and are, on the whole, very unlike the Stockholm figurine.⁵⁴ If all these figurines were really produced on Amorgos, they indicate the presence of several workshops. It is impossible to say whether they were con-

temporary or succeeded each other. But there is one figurine⁵⁵ which seems to be a kind of embryo of the Medelhavsmuseet figurine, representing a preliminary stage at an earlier time. It may give a hint of a handicraft tradition that developed the very variety of which the Stockholm figurine is a fine representative.

Abbreviations

Renfrew: C. Renfrew, 'The development and chronology of the early Cycladic figurines', *AJA* 73, 1969, pp. 1–32.

KdK: J. Thimme (ed.), *Kunst und Kultur der Kykladeninseln im 3. Jahrtausend v. Chr.*, Badisches Landesmuseum, Karlsruhe 1976.

Doumas: Chr. Doumas, *The N. P. Goulandris collection of early Cycladic art*, Athens 1968.

Majewski: K. Majewski, *Figuralna plastyka Cycladska*, Lwów 1935.

Preziosi 1976: P. Getz-Preziosi, 'Herstellung der Kykladenidole und ihre Bildhauer', *KdK*, pp. 74–92.

Preziosi 1978: P. Getz-Preziosi, 'The Goulandris master', *Benaki, Exhibition of ancient Greek art*, Athens 1978, pp. 49–51.

Sakellarakis: I. A. Sakellarakis, 'Die Kykladen und Kreta', *KdK*, 149–158.

Xanthoudides: S. Xanthoudides, *The vaulted tombs of Mesara. An account of some early cemeteries of southern Crete*, London 1924.

Zervos: Chr. Zervos, *L'art des Cyclades du début à la fin de l'âge du bronze, 2500–1100 avant notre ère*, Paris 1957.

¹ *Doumas*, p. 82.

² *Doumas*, p. 87.

³ *Renfrew*, p. 9.

⁴ *Renfrew*, pp. 3, 9 and 24. In *KdK*, p. 66, Renfrew slightly revises his dating. I have followed his corrections.

⁵ *Renfrew*, p. 8.

⁶ *Renfrew*, p. 8.

⁷ *Renfrew*, p. 8.

⁸ *Renfrew*, pp. 9–11.

⁹ Cf. Preziosi 1976, *KdK*, p. 84.

¹⁰ *Renfrew*, p. 24.

¹¹ *Renfrew*, p. 9.

¹² *KdK*, p. 66.

¹³ *Renfrew*, p. 20.

¹⁴ J. Caskey, 'Marble figurines from Ayia Irini in Keos', *Hesperia* 40, 1971, p. 126.

¹⁵ *KdK*, p. 452.

¹⁶ *Renfrew*, p. 11.

¹⁷ *Renfrew*, p. 17.

¹⁸ *KdK*, p. 67.

¹⁹ *Renfrew*, p. 20.

²⁰ P. Getz-Preziosi: 'An early Cycladic sculptor', *Antike Kunst* 18, 1975, p. 47, *Preziosi 1978*, pp. 49–51.

²¹ *KdK*, pp. 215–218, nos. 14, 15, 16, 18 and 21; Zervos, Pl. 49.

²² D. Oates & J. Oates, *The rise of civilisation*, Oxford 1976, p. 105; P. Stavrou, *Cyprus, the sweet land*, Nicosia 1971, p. 22; *KdK*, p. 400, Abb. 558.

²³ Zervos, nos. 38 and 40; *KdK*, pp. 236–240, nos. 80–94.

²⁴ *KdK*, p. 231, nos. 65–67, p. 233, nos. 71 and 72.

²⁵ *KdK*, p. 247, nos. 110 and 111, p. 249, nos. 114 and 115.

²⁶ *KdK*, pp. 304–305, nos. 258a and 258b.

²⁷ Zervos, Pls. 316 and 317.

²⁸ Preziosi 1976, p. 74.

²⁹ E. Vermeule, *Greece in the Bronze Age*, Chicago 1972, p. 51.

³⁰ The figurines in the museums of Apeiranthos and Naxos. Cf. pictures of legs in *KdK*, p. 283, nos. 209a–213.

³¹ K. Branigan, 'Cycladic figurines and their derivatives on Crete', *BSA* 66, 1971, p. 10; *Aegean metalwork of the early and middle Bronze Ages*, Oxford 1974, pp. 133–135.

³² *Renfrew*, p. 20 and ill. 3, IV.F.

³³ Cf. *KdK*, p. 258, no. 148, p. 265, no. 158, p. 267, no. 163, p. 273, no. 181 and p. 275, no. 187, together with comments.

³⁴ *Renfrew*, Pl. 4c and p. 20.

³⁵ *KdK*, pp. 75–77.

³⁶ Majewski, Pl. LXVI, no. 165, *KdK*, p. 274, no. 183 and p. 275, no. 185.

³⁷ *Xanthoudides*, p. 23.

³⁸ *Xanthoudides*, no. 37, *supra*, p. 22.

³⁹ *Doumas*, p. 93.

⁴⁰ *Doumas*, p. 94.

⁴¹ *Xanthoudides*, p. 23; *Sakellarakis*, p. 154.

⁴² Cf. note 52.

⁴³ *Renfrew*, p. 20.

⁴⁴ Cf. profile picture in Majewski, Pl. LXIV.

⁴⁵ Cf. C. Renfrew & J. S. Peacey, 'Aegean marble—a petrological study', *BSA* 63, pp. 45–66.

⁴⁶ *Doumas*, p. 81.

⁴⁷ *Doumas*, p. 82.

⁴⁸ *Sakellarakis*, pp. 153–154.

⁴⁹ C. Renfrew, *The emergence of civilisation*, London 1972, pp. 424–425.

⁵⁰ Preziosi 1976, p. 84.

⁵¹ Preziosi 1978, p. 51.

⁵² L. Budde & R. Nicholls, *A catalogue of the Greek and Roman sculpture in the Fitzwilliam Museum*, Cambridge 1964, p. 3.

⁵³ *KdK*, p. 258, no. 147, p. 261, no. 153, p. 266, no. 161, p. 267, no. 163, p. 273, no. 182, and p. 280, no. 200 (the last one is only a head).

⁵⁴ *Renfrew*, Pl. 4b; Zervos, Pl. 298.

⁵⁵ *KdK*, p. 252, no. 129.

A Prænestine Mirror in the Medelhavsmuseet

A Description and Some Comments

Ingela Wiman

A mirror, MM Acc 723, in the Medelhavsmuseet has a rather intriguing motif (Figs. 1–3). The mirror was donated to the Museum by Mr. Nils Gellerstedt in 1946. There is no information about its provenience in the Museum catalogue. The mirror is fairly well preserved and is covered by a pale-green patina. A piece of the disc is broken off the upper, right-hand part, viewed from the non-reflecting side (Fig. 1). Parts of the disc are covered with or have been destroyed by corrosion. The lower half of the handle is badly corroded. The measurements are:

Diam. of the horizontal axis: 16.5 cm. Diam. of the vertical axis, talon included: 19.4 cm. Height: 31.6 cm. Height of handle: 12.2 cm. Width of extension at base of disc (talon): 5.6 cm. Width of top of handle: 2.5 cm. Thickness of mirror disc: 0.2 cm.

Shape

The mirror is pyriform and the disc is slightly convex. The mirror is cast in one piece with a massive handle. Between the disc and the handle, there is a square talon with incurved sides ending in winged projections. The massive handle has a rectangular section.

Decoration of the massive handle

On the obverse (reflecting) side, the decoration of the handle begins in the lower part of the talon with a palmette cast in relief. Along the middle of the handle, there is a central languette bordered on each side by two strings (Fig. 2), the edging string decorated by an astragal. The rest of the handle is too corroded to give

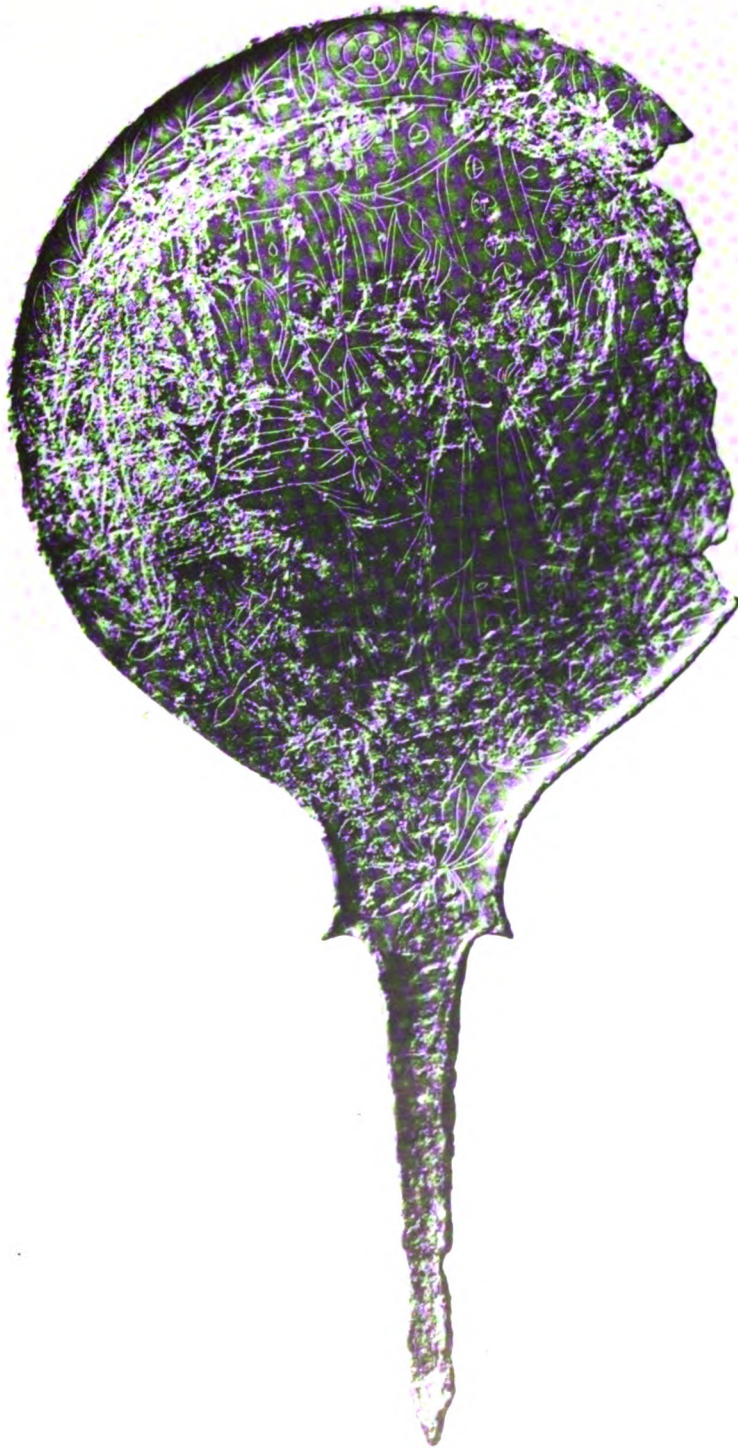
any information. On the reverse side of the handle, there is a large, central depression bordered by sharp edges with no other decoration.

Decoration of profile and talon on obverse side of mirror disc

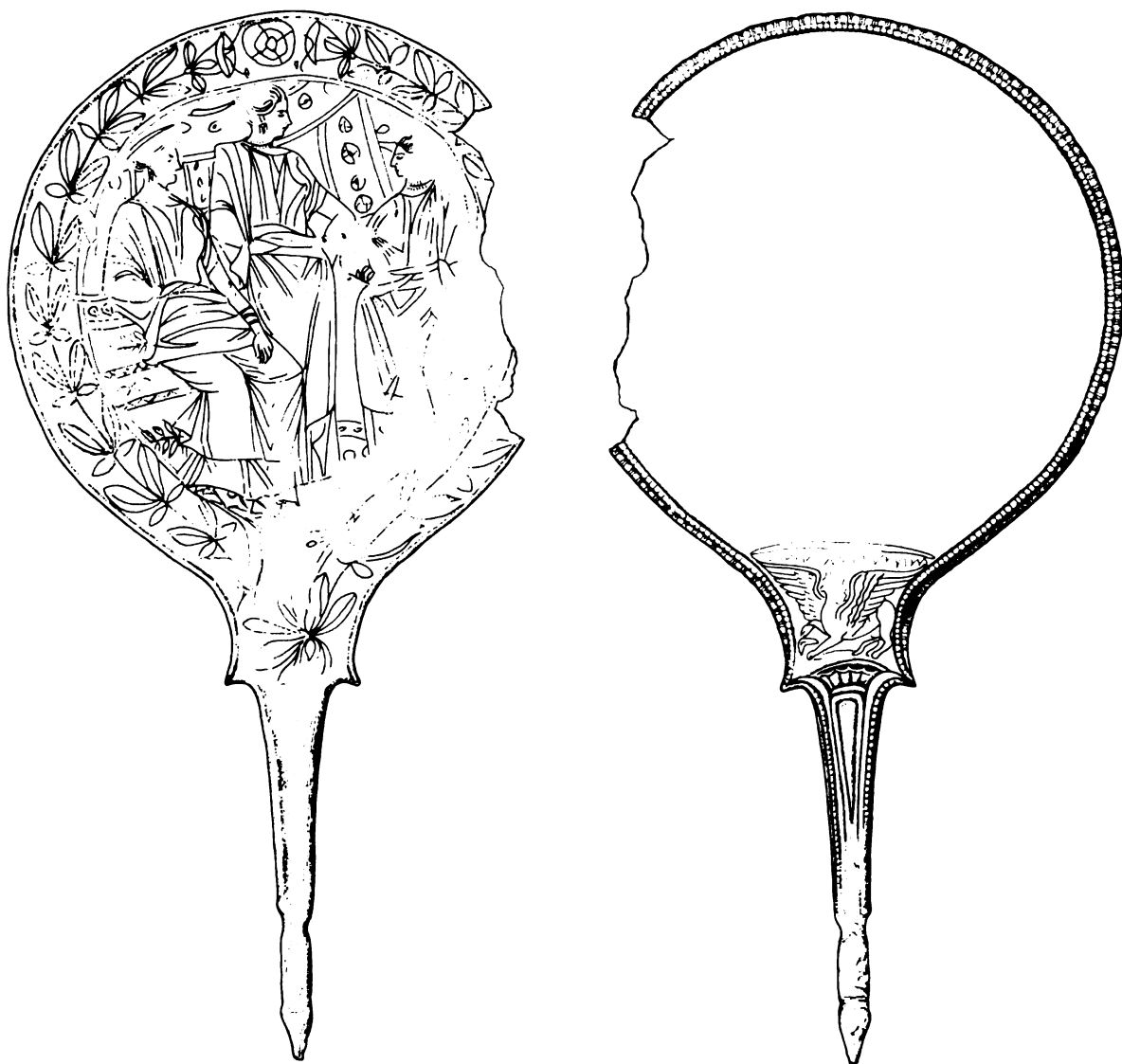
The profile of the disc is formed by an outer, Ionian kymation and an inner astragal. This decoration continues down the winged projections of the talon. The talon is decorated with an engraved, winged griffin looking left, and above the griffin there is a wavy line and a curved, oblong band.

Ornamentation on reverse side of mirror disc

The garlanded border of the mirror is separated from the medallion by two lines ending in a peak on top of the talon. The border is decorated with two laurel branches extending around the circumference of the disc and enclosing the main design. Two stems spring from an engraved leaf-rosette on the talon and end in two calyces furnished with stamina, the left calyx carrying a pistil. Between the calyces is placed an ornament made up of three roughly concentric circles, in which four strokes radiate from the inner circle. The laurel is formed by two larger, oppositifolious, languette-shaped leaves with central veins and a pair of smaller, oblong leaves without central veins. Parts of the right-hand laurel branch have been destroyed and worn off.



1. The mirror shown from the non-reflecting side.



2-3. Drawings of the mirror showing the non-reflecting and the reflecting sides. Drawn by Gudrun Eriksson.

The main scene

Two seated women flank a standing woman. Parts of the right-hand, seated woman have been worn off. She is looking left and is wearing a necklace. She has a bracelet on her right arm. The standing woman is looking right, with arms akimbo, is wearing ear-rings and a necklace and has a bracelet on her left arm. The left-hand, seated woman is looking right and has her left arm resting on her lap and her right arm folded into her palla. She is wearing ear-rings and has a bracelet on her

left arm. All three women are dressed in tunicae and pallae. Their hair is pulled away from their faces. Behind the heads of the left-hand, seated woman and the standing woman are engraved two slightly curved, horizontal bands. Between the bands are four circles, one of which is dotted and one dotted and stroked. From the lower band hang four vertical bands. Between the two to the right are four engraved, dotted and stroked circles, and to the left three roughly made ovals can be seen. Behind the seated woman to the left of the disc, there is another set of horizontal bands, two of which

are filled with wavy lines. The topmost space between the bands is ornamented with two pyriform, dotted ornaments, the next with a leaf ornament, the third with a worn-off pattern of circles, and the lowermost is filled with a leaf pattern. In the space between the standing woman and the seated woman on the right, in line with the lower part of their vestments, there is another curved, horizontal, dotted band with two circles underneath. The drawing is not poorly executed but is sometimes inexact in the rendering of the details.

The pyriformity

Although this mirror has no known provenience, it was in all probability made in the Latin city of Praeneste. A large group of pyriform mirrors was found in Praeneste by Principe Barberini during excavations in the 19th century.¹ These mirrors sometimes carry Latin inscriptions, and many of them have Etruscan letters and names.² Mirrors known by their inscriptions to be Etruscan may be circular or pyriform. The craftsmen of Praeneste favoured pyriformity.³ Studies of the mirrors collected in the Cabinet des Médailles in Paris show that pyriformity, in combination with a massive handle *en languette*, like the present mirror, is characteristic of the products of the Praenestine workshops.⁴ The end of the massive handle on the present mirror has been destroyed by corrosion, but there is no doubt that it originally consisted of an animal's head. This is evident from comparative analyses of mirrors of the same type.⁵

The decorative elements

The Garland

Although the laurel garland is a common, decorative element on Praenestine mirrors,⁶ the type of laurel on the present mirror is rather unusual. Some mirrors and at least one cista have a similar setting of the leaves, but they all have a fifth leaf placed between the larger of the laurel leaves.⁷ The closest parallel to this laurel is on the mirror illustrated by Gerhard (*Etruskische Spiegel* II, Taf. 171). This pyriform mirror is of the same general type as the one under discussion and was associated with the Ficoroni cista. It is inscribed in Latin.⁸

The Calyx

The calyx is a very common, decorative element on Praenestine mirrors, both as an element in the garland

and as a free ornament on the figured scenes on the mirrors.⁹ The calyx is also found on Praenestine cistas.¹⁰

The Rosette

This ornament, consisting of three concentric circles, is also very common on Praenestine mirrors,¹¹ and is to be found on Praenestine cistas as well.¹² Comparisons with the same ornament more carefully drawn show that it was meant to be a flower.¹³

These three ornaments in the garland—the laurel, the calyx and the central rosette—serve as further indications that the mirror was made in Praeneste.

The figured scene

It is difficult to derive any meaning from the main figured scene. The bands with their decorated interspaces are very puzzling. However, their meaning can be understood by comparison with a mirror in Gerhard's corpus, *ES* V:152.2, (Fig. 4). This mirror shows a scene described as a *Badeszene*. On the wall behind the women hangs a very large taenia. It is reasonable to interpret the horizontal and vertical, upper sets of bands on the present mirror as having been meant to show a taenia or a tapestry.¹⁴ The horizontal sets of ornamented bands with interspaces are probably meant to represent covers on a couch. The appearance of taenia hanging on walls is most common in combination with scenes showing glimpses of everyday life, for example, bathing-scenes.¹⁵ On the present mirror, all three women are fully dressed, are wearing jewels and have had their hair neatly combed; no basin is to be seen in the background. The taenia-shaped curtain and the covers in this scene are probably meant to signify indoor activity. The women seem to be waiting or conversing. This type of scene is common to a large group of Etruscan and Latin mirrors showing events from daily life.¹⁶ These mirrors are not inscribed with names, since they picture actions common to everybody. They do not represent the hero *X* or the heroine *Y* but the ordinary woman combing her hair, bathing, dressing or conversing. Because of this, it was necessary for the artist to give a special indication when his aim was to represent a particular hero or heroine, and he did that by inscribing their names.¹⁷ The purpose of these "everyday-life" mirrors was presumably cognitive and decorative. Probably, it was easier to sell a mirror with some kind of decoration on the back than a plain,



4. The mirror Gerhard, ES V, 152, 2. Redrawn by the author.

functional one. When the artist was not very well acquainted with the Greek or Etruscan myths of his prototypes, the easiest way was to picture an everyday scene known to all prospective buyers, and not only to an educated elite.

The dating of the mirror

This mirror can, for stylistical reasons, be placed in Matthies's group B II. This group was dated by him in the first half of the fourth century B.C.¹⁸ The ornamen-

tation, however, is close to that of the mirror associated with the Ficoroni cista. The cista can be given a *terminus post quem* in 336 B.C. because of the form of the strips of leather wound round Polydeukes' and Amykos' knuckles.¹⁹ Polydeukes' boxing-gloves on the mirror associated with the Ficoroni cista have this same type of thongs not found on Panathenaic vases before that year. The mirror cannot be very much older than the cista. Pyriform mirrors with handles *en languette*, like the present one, were in use towards the middle of the fourth century.²⁰ Considering its form and ornamentation, it is reasonable to date this mirror, MM Acc 723, in the third quarter of the fourth century.

¹ Georg Matthies, *Die Praenestinschen Spiegel*, Strassburg 1912, p. 1.

² Many of these mirrors are published in Eduard Gerhard, *Etruskische Spiegel V*, bearbeitet von A. Klügmann und G. Körte, Berlin 1974.

³ Denise Rebuffat-Emmanuel, *Le Miroir Étrusque*, d'après la collection du Cabinet des Médailles. Collection de l'école française de Rome 20, 1973, p. 369.

⁴ Denise Rebuffat-Emmanuel, *Le Miroir Étrusque*, p. 370.

⁵ See e.g. No 1323, 1335 and 1339 in the collection of Cabinet des Médailles. D. Rebuffat-Emmanuel, *Le Miroir Étrusque*, Tome II, Pl. 41, Pl. 53 and Pl. 57.

⁶ G. Matthies, *Die Praenestinschen Spiegel*, p. 118.

⁷ See e.g. Gerhard, *Etruskische Spiegel V*, Taf.: 27, 57, 104, 120, 124,1 and 152; Karl Schumacher, *Eine pränestinische Ciste im Museum zu Karlsruhe*. Heidelberg, 1891, Tafel III.

⁸ Gerhard, *ES II*, Tafel 171 and T. Dohrn, *Die Ficorinische Ciste*, Berlin 1972, pp. 7-9.

⁹ See e.g. Gerhard, *ES V*. Taf.: 26, 41, 46, 57, 122, 146, 151, 152,2, 154 and 157.

¹⁰ See for instance Givlio Qvirino Giglioli, *L'Arte Etrusca*, Milano MCMXXXV XIII, Tav. CCXCIV,1.

¹¹ See e.g. Gerhard, *ES V*, Taf.: 27, 41, 48, 57, 124,1, 151, 152,2 and 154.

¹² G. Q. Giglioli, *L'Arte Etrusca*, Tav. CCXCIV,1.

¹³ Gerhard, *ES V*, Taf. 27.

¹⁴ Compare Gerhard, *ES I*, Taf. CVII.

¹⁵ See for instance Gerhard, *ES IV*, Taf. CDXVIII and *ES V*, pp. 204-5 and Taf.: 42, 104 and 152; Schumacher, *Eine pränestinische Ciste*, Taf. II.

¹⁶ Gerhard, *ES V*, pp. 181-212.

¹⁷ See e.g. Gerhard, *ES V*, Taf. 122.

¹⁸ G. Matthies, *Die Praenestinschen Spiegel*, p. 62 and p. 117.

¹⁹ J. D. Beazley, 'The World of the Etruscan Mirror', *J. H. S.* 69, 1949, p. 2.

²⁰ D. Rebuffat-Emmanuel, *Le Miroir Étrusque*, p. 623.

A Rediscovered Muse?

Johan Flemberg

This is a discussion of a statue acquired by the Medelhavsmuseet in 1980, inv. no. MM 1980:21 (Figs. 1–5). The details are the following:

Height without plinth 1.41 m; to right breast 1.175; to left knee 0.435 m; distance between nipples 0.22 m. Height of plinth at front 0.07 m, at back c. 0.10 m. Width of plinth 0.51 m, depth 0.30 m. Surface and sides smoothed.

All restorations removed, except a few pieces at edge of mantle on the back.¹ Depressions with smoothed edges at four places on front of mantle. Folds of mantle worn or broken above and below left breast. Folds of chiton below mantle partly broken; a few iron pegs remain from restorations.

Remains of lock of hair on chiton below neck. Raised border on edge of chiton, worn off to the left of the central fold. On right shoulder, two shallow, rectangular depressions on the chiton. Fringes of mantle rendered by grooves. On right hip, small protrusions (remains of attachment?). Sandal on right foot has profiled sides and is higher than that on left foot. Front of sandals incised between first and second toe.

Coarse-grained, white marble. Surface badly damaged on abdomen (by fire?). Traces of weathering, especially on left thigh and left arm. Surface well preserved around neck. Several stained areas; a dark band is visible over the breasts. It continues over the back but not under the right arm, which seems to indicate that it is not a natural discolouring of the marble.

The execution is good, especially the rendering of the chiton above the mantle, the folds beneath the left breast, and the transition between neck and shoulders. Traces of the running drill are visible on the right-hand side of the upper mantle edge and on the lower chiton folds, especially behind the left leg.

The back of the statue is rendered in a more summary fashion.

This statue is a life-size copy of the "Muse with a scroll", one of the so-called "Muses of Philiscus".² The figure is standing with the weight on the right leg; the left leg is flexed and drawn back sideways, the foot partly lifted from the ground. The upper body has moved towards the left and is slightly turned; the left shoulder is placed higher and slightly behind the right. She wears a sleeveless chiton with a border at the upper edge and a mantle (himation),³ the arrangement of which is not quite clear. A fringed edge is hanging under the left arm, apparently from the front of the left shoulder. From there, the mantle spreads out over the back and encloses the back and front of the body. The upper, folded edge passes between the breasts and rests again on the left shoulder, from which the other fringed edge hangs down at the back (Fig. 2). One problematical part is the piece of the mantle that covers the left arm, with folds radiating from the (missing) left hand.⁴ The vertical folds of the chiton are faintly visible underneath the mantle. This "diaphanous" appearance of the mantle is typical of many, late Hellenistic, female statues, not only those of the Muses.⁵

Before discussing the identification and dating of the type, I shall briefly examine the other known representations of this Muse, listed below after Pinkwart.⁶

Relief of Archelaos from Priene. C. 130 B.C. London, Br. Mus. 2191.⁷ (Fig. 6).

Base from Halicarnassus. C. 120 B.C. London, Br. Mus. 1106. The figure much damaged.

Terracotta statuette. 1st century B.C. H. 17.5 cm. From Myrina. Paris, Louvre. (Fig. 7)

Miletos statue. C. 160 A.D. From the baths of Faus-



1. MM 1980:21. Front view.



2. MM 1980:21. Back view.



3. MM 1980:21. Right profile view.



4. MM 1980:21. Left profile view.



5. MM 1980:21. Detail of right hip.

tina, Miletos. H. 1.55 m without plinth. Istanbul, Arch. Mus. 2002. *Mendel* I, No. 116. *Milet* 1:9, pp. 106–107, Pl. 29. Lippold, *Plastik*, p. 334, Pl. 120:2. (Fig. 8).

Boboli torso. “*Lebensgross*”. Florence, Giardino Boboli. EA 288. Much restored, but part of the lyre original.

Venice torso. H. without restorations 0.92 m. Restored as Cleopatra. Alscher, *Griechische Plastik*, 4, Berlin 1957, Fig. 50. (Fig. 9)

Velletri torso. H. 0.91 m. Velletri Museum.

Izmir torso 1. H. 0.88 m. From Afrodiasias. Izmir, Basmahane Museum 590. A. Aziz, *Guide du musée de Smyrne*,² Istanbul 1933, p. 71, No. 590 with Pl. (Fig. 10)

Kos torso. H. 0.75 m. 2nd century B.C. From a Demeter sanctuary at Kephalos, Kos. Kos Museum. Bieber,⁸ Fig. 500. (Fig. 11)

Lindos torso. H. 0.72 m. Hellenistic. From Lindos. Istanbul, Arch. Mus. 335. *Mendel* III, No. 809.

Bieber,⁸ Fig. 499. *Lindos. Fouilles et recherches* . . . 3:1. 1960, pp. 542–544, Figs. 10–11. (Fig. 12)

Izmir torso 2. H. 0.65 m. From Didyma. Izmir, Basmahane Museum 669. (Fig. 13)

Cairo torso. H. 0.61 m. Cairo Museum 27 465. C. C. Edgar, *Greek Sculpture (Cat. général des antiquités égyptiennes du musée du Caire)*, Cairo 1903, Pl. 5:27. (Fig. 14)

Kos fragment. H. 0.245 m. Kos Museum. *ASAtene* 17/18, 1955/56, p. 96, No. 59 with illustration. Attribution questionable.⁹

Vatican fragment. H. 0.295 m. Rome, Vatican Museum, store-room. G. von Kaschnitz-Weinberg, *Sculpture del magazzino del Museo Vaticano*, Vatican 1937, No. 110, Pl. 36. Attribution questionable.

Jerusalem torso. H. 0.58 m. Late Hellenistic. From Ascalon. Jerusalem, Rockefeller Museum, S 928. *Israel Exploration Journal* 23, 1973, pp. 178–180, Pl. 47. Not in Pinkwart. (Fig. 15)

Nollekens torso. Restored as Hygieia. B. Cavaceppi, *Raccolta d'antiche statue, busti teste cognite et altre sculpture antiche scelte restaurate dal Cav. B. Cavaceppi*, Vol. 3, Rome 1772, Pl. 6 (= Clarac 554, No. 1180 = Reinach, *Rst* 1, 292, 7). (Fig. 16)

The Ince Blundell Hall fragment, No. 68, listed by Lippold¹⁰ is not, according to Pinkwart (p. 194), a true replica.

Of these replicas, only the Kos, Lindos, Cairo¹¹ and Jerusalem statuettes have been dated in the Hellenistic period. The best-preserved replica is the Miletos statue. For the reconstruction of the original, however, the two reliefs and the statuettes must be taken into account. They show that the Muse supported her left arm against a rock.¹² In her right hand, she held a scroll.¹³ The head was turned to the right; it is preserved only in the rather mediocre Miletos replica.

Which of the Muses is represented? Unfortunately, the Muses cannot be named with any degree of certainty. The present Muse is sometimes called Clio, on account of the scroll. To judge by her prominent position, next to Apollo, on the Archelaos relief, she may be Calliope, the leader of the Muses.¹⁴

The rock is preserved only in the Izmir 1 statuette (Fig. 10).¹⁵ On the other statuettes, the support, in some cases perhaps a slender pillar instead of a rock, must have got lost, together with the left hand and part of the plinth.¹⁶ The Boboli and, probably, the Miletos statue had its left hand resting on a lyre or cithara.¹⁷ This is probably a variation introduced by the Roman¹⁸



6. Relief of Archelaos, detail. H. of figure c. 20 cm.



7. Statuette from Myrina.



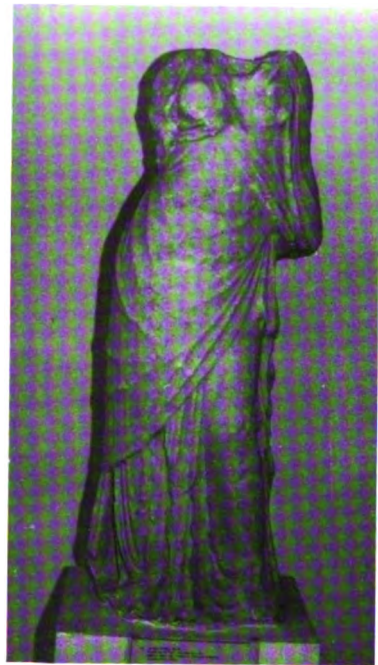
8. Miletos statue.



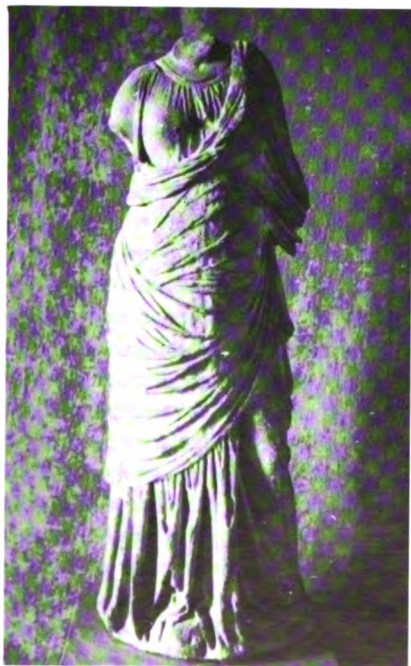
9. Venice torso (restored as Cleopatra).



10. Izmir torso 1.



11. Kos torso.



12. Lindos torso.



13. Izmir torso 2.



14. Cairo torso.



15. Jerusalem torso.



16. Nollekens torso (restored as Hygieia). From Cavaceppi.

copyists, who frequently changed attributes and even poses. Copies of statues of Muses often had decorative functions¹⁹ and the copyists may have found the rock support uninspiring and changed it into an instrument.

Also with regard to the position of the left arm and the rendering of the drapery, the differences between the replicas are considerable. For instance, on the Archelaos relief (Fig. 6) and the Izmir torso 1 (Fig. 10), the central, vertical bundle of chiton folds is more pronounced than on the other replicas, in which the corresponding folds are more evenly distributed. There are also differences in the dress.²⁰

These variations make the dating of the original creation even more difficult. Lippold²¹ considered the cithara a part of the original type and dated the Philiscus group, which he thought was of bronze, in the third century B.C. Most scholars, however, date the Philiscus Muses in the first half of the second century B.C. Pinkwart²² places the original group between 170 and 140 B.C., somewhere in south-western Asia Minor. Krahmer,²³ regarding the Venice torso as an outstanding example of the "open form", also dated the original creation in the (later) second century B.C. Horn,²⁴ basing his opinion on the Venice and Lindos torsos,

also placed the original in the second century, between 160 and 140/30 B.C. Alscher²⁵ and Bieber²⁶ also dated it c. 140 B.C.

In support of a date in the 3rd century, one may point to the fact that the Venice statuette, generally considered the best replica, and, of course, the relief figures are of a small size and therefore likely to have been changed in proportions and pose. Still, the characteristic features most stressed by Pinkwart and others, such as proportions (rather small, upper body) and drapery, have parallels among dated monuments²⁷ and, in my opinion, favour a date in the second century, although a third century date cannot be ruled out.

Compared with the Miletos statue, the Stockholm replica has some features in common with the statuettes: it is more slender,²⁸ the left arm is a little more drawn back and the shoulder somewhat more lifted and the chiton folds on the inner side of the left leg are deeper, thus emphasizing the flexed *Spielbein*. The little, vertical grooves in the upper part of the chiton folds below the mantle have a certain resemblance to the corresponding parts of the Lindos, Jerusalem and Venice replicas. All this justifies us in regarding the Stockholm statue as a good replica.

The Nollekens torso

This replica seems to have been known only from the engraving by Cavaceppi (Fig. 16) and the subsequent drawing by Clarac. Cavaceppi (1716–1799)²⁹ was a well-known sculptor and collector of antiquities at Rome, who restored many ancient statues. According to the caption in Cavaceppi's book, the Hygieia belonged to the English sculptor Joseph Nollekens (1737–1823),³⁰ who was in Rome between 1760 and 1770. Since the Stockholm statue was sold in England,³¹ there is a possibility that it is in fact the Nollekens torso.

In my opinion, there are several points of correspondence, which make the identification very probable: the shape of the plinth, the folds of the chiton (restored in the engraving), the fringed edge of the mantle, the folds that radiate from the left hand, the border of the chiton, the lock of hair (or possibly a band) hanging down behind the neck, and the way the chiton folds "shine through" the mantle, although the damaged surface of the statue makes comparison difficult here. Not every fold in the mantle can be paralleled, it is true, but some simplification is to be expected in a reproduction made by hand.

Another, somewhat disturbing fact should also be taken into account. The little protrusions on the right hip of the statue (Fig. 5) are placed too low to be the remains of the elbow. Now, the Nollekens Hygieia has a snake around her right arm; may the protrusions be the remains of this snake? In that case, the adaptation to a Hygieia would be due not to Cavaceppi but to the Roman copyist. This would also explain the lack of any lateral support.³²

Finally, a few words about the dating of the copy. As is well known, the dating of copies is often very hazardous, especially when the head is missing and the surface is not well preserved. A late Hellenistic date for this statue seems less probable: the shape of the plinth has better parallels in the 1st and 2nd centuries A.D.³³ and, in spite of the high quality of the work, there is a certain stiffness in the mantle folds along the right-hand side, at the transition from the side to the front. A Roman Imperial date is thus more probable. Within the 2nd century, the comparative material is rather plentiful³⁴ and, although there are no exact parallels for the chiton folds,³⁵ the close-set, mantle folds are characteristic of the time around 150 A.D.³⁶ A 1st-century date is sometimes suggested for exceptionally good, Roman copies. I would not rule out that possibility, but, on the whole, a mid 2nd-century date seems preferable.

¹ As can be seen in Sotheby's catalogue dated 12 July 1976, No. 466 with plate, a head was attached by means of an iron peg, which, however, did not penetrate deep into the neck, since there are no traces of it now. Originally, the head was integral with the statue.

² This is the conventional name given to the Muses on the Archelaos relief and preserved in many Roman copies. A comprehensive treatment of related monuments is given by Doris Pinkwart in: *Das Relief des Archelaos von Priene und die "Musen des Philiscos"*, Kallmünz 1965 (hereafter referred to as Pinkwart). She has also published the Archelaos relief in *Antike Plastik* 4, 1965, and the Halicarnassus base in *Antike Plastik* 6, 1967.

³ Chitons with an upper border and fringed mantles were common in Asia Minor in Hellenistic and later times.

⁴ According to Neugebauer in *Milet* 1:9, 1928, p. 106, it is an overfold. But it is strange that it should exist only on one side. In any case, the artist must have intended to create the impression of a very thin garment, since the whole width of the mantle can be bundled together and placed on the shoulder (cf. the next note).

⁵ One of the earliest, securely dated examples is the Delos Cleopatra (see, for example, K. Schefold, *Die Griechen und ihre Nachbarn*, Berlin 1967 (*Propyläen Kunstgeschichte* Bd. 1), Pl. 137). Cf. M. Bieber, *The Sculpture of the Hellenistic Age*², New York 1961, p. 129. The device occurs as early as the 3rd century in terracottas (cf. D. B. Thompson, *Hesperia* 32, 1963, p. 282).

⁶ Op. cit. (note 2), pp. 192–194.

⁷ The relief, which was found in Italy, is a votive relief, probably set up by some victorious poet. The lower register shows the Apotheosis of Homer, and, above that are Apollo and the Muses on a mountain. The date of the relief has been much debated. Pinkwart, after a thorough examination of all possible dating criteria, favours a date around 130 B.C. This date is also accepted by Lippold, *Plastik*, p. 373.

⁸ Op. cit. (note 5).

⁹ No. 58 could equally well, as suggested by Laurenzi, be a fragment of a Muse of the present type.

¹⁰ Op. cit. (note 7), p. 334, note 2.

¹¹ By G. Merker, *IEJ* 23, 1973, p. 180.

¹² On the Halicarnassus base, her hand apparently rests on the knee of the Muse sitting behind her, see *AnIP* 6, Pl. 57 b.

¹³ According to Pinkwart (*AntP* 4, p. 61, note 35), there is no doubt that the object is a scroll.

¹⁴ Pinkwart, pp. 79, 101.

¹⁵ The serpent, which, according to Aziz, is to be seen on the support, must be a misinterpretation of the zigzag pattern on the rock.

¹⁶ The Myrina statuette, however, shows no traces of a support and also in the case of statues with preserved plinths it is sometimes difficult to see traces of the support (cf. the statue, probably a Muse, Pergamon 54 (*Altertümer von Pergamon*. 3. *Die Skulpturen mit Ausnahme der Altarreliefs*, Berlin 1908, pp. 88–89) and another Muse in Rome (Mus. Naz. 114 896, Helbig

III⁴ 2241, p. 150: "Die Kithara müsste auf dem Sockel gestanden haben, in die die Statue mit der Plinthe eingelassen war, und gesondert hergestellt gewesen sein").

¹⁷ The assertion of Bieber (op. cit. (note 5), p. 128, note 27), that the object rising from the plinth of the Miletos Muse represents a rock pillar, cannot be accepted. It looks rather like a tree-trunk and, more important, there are traces of an object both on the support and on the drapery. Cf. Neugebauer, op. cit. (note 4), p. 106.

¹⁸ I use the word "Roman" as a chronological term.

¹⁹ Pinkwart, p. 161.

²⁰ Only some of the replicas have fringes on the mantles. The Izmir 1 statuette has a sleeved chiton with buttons, the Venice statuette has a bracelet in the shape of a snake, etc.

²¹ Op. cit. (note 7), p. 334. Also *RM* 33, 1918, pp. 64–102, esp. p. 83 (comparison with the Tyche of Alexandria by Euty-chides) and 102.

²² Pp. 91–126, 162–168 and *passim*. The basic dating instrument is, of course, the analysis of style. Identification with any of the many groups of Muses attested in the literature is not possible with certainty. One methodological problem is to determine the degree of contemporary re-interpretation on the part of the late Hellenistic and Roman sculptors. Pinkwart assumes that Archelaos of Priene "copied" a famous, almost contemporary group of Muses in southwestern Asia Minor, possibly Rhodes.

²³ 'Stilphasen der hellenistischen Plastik', *RM* 38/39, 1923/24, pp. 138–184, esp. pp. 145–147.

²⁴ 'Stehende weibliche Gewandstatuen in der hellenistischen Plastik', *RM Ergh.* 2, 1931, pp. 67–69.

²⁵ *Griechische Plastik. 4. Hellenismus*, Berlin 1957, pp. 117–119. Alscher emphasizes the disparity of the different points of view of many late Hellenistic works (pp. 110–111). This applies to the present Muse (esp. the Lindos torso); when seen in three-quarter view from (the spectator's) left, it looks remark-

ably stiff.

²⁶ Op. cit. (note 5), p. 130.

²⁷ For example, the Delos Cleopatra (note 5) and the Telephos frieze from Pergamon (*AvP* III:2).

²⁸ It is c. 10 cm higher, yet the distance between the nipples is the same on both statues (22 cm).

²⁹ Thieme-Becker, Vol. 6, pp. 209–210.

³⁰ *Ibid.*, Vol. 25, p. 506. I do not know why his name is spelt "Nolleens" in Cavaceppi.

³¹ See note 1.

³² It is perhaps possible that the elevations are due to the fact that the right arm was stretched out downwards and so close to the side that the sculptor could not smooth the surface.

³³ G. Lippold, *Kopien und Umbildungen griechischer Statuen*, Munich 1923, p. 98. Cf. the late Antonine portrait statue in Paris (Louvre, Cat. No. 1780; M. Bieber, *Entwicklungsgeschichte der griechischen Tracht* ... Berlin 1934, Pl. 50:1; G. Traversari, *Statue iconiche femminili cirenaiche* ... Rome 1960, Pl. 22:1). Traversari notes (pp. 91–92) that plinths tend to grow thicker during the two first centuries A.D. (from c. 6–11 cm to c. 18 cm), but this rule has many exceptions.

³⁴ See now H.-J. Kruse, *Römische weibliche Gewandstatuen des zweiten Jahrhunderts n. Chr.*, Göttingen 1968 (Diss. 1975).

³⁵ They are more often divided into broader sections near the ground or, on the other hand, divided by many small, shallow grooves.

³⁶ Kruse, op. cit. (note 34), p. 169 and *passim*. The "Muse with a small cithara" in Izmir (Izmir, Kultürpark Müzesi no. 37; Pinkwart, p. 195, no. 4, Pl. 3 a; Kruse no. D 109) has similarities with the present statue in the rendering of the mantle. It is dated c. 160 A.D. The Miletos Muses, from the same time, have still more closely set, and harder, folds. The differences between contemporary copies are often considerable.

A Torso of a Man Draped in a Himation

Anne-Marie Leander-Touati

In 1980, a marble sculpture of unknown provenance was acquired by the Medelhavsmuseet on the London art-market. It is about life-size and represents the torso of a man, draped in a himation. The preserved height is 0.95 m and the largest width (from the left elbow to the right upper-arm) is 0.62 m. The head, right arm from above the elbow and the legs from above the knees are missing. The material is a coarse-grained, white marble.

The weight is placed on the left leg, while the right leg is slightly bent. The left arm is bent and brought forward, against the body. The hand is grasping the part of the drapery which falls from the shoulder. The mostly missing, right arm was fully worked in the round. The chipped-off folds of the drapery just below the break in the arm and the rough finish of the stonework on a spot on the thigh make a reconstruction of its position possible. The arm must have been hanging parallel to the body, the elbow pointing somewhat backwards and the lower part of the arm following the forward movement of the thigh.

The cloak, the Greek himation, is draped in a manner that leaves the chest and the right shoulder bare. The rectangular cloth was first placed over the left shoulder. From this position, the upper border of the cloak, where the cloth has been pulled together to form a voluminous roll, is slanting towards the right hip. From the hip, it is brought back to the left shoulder diagonally over the back. Its edge is flung over the shoulder and covers the left part of the chest. The cloak is slipping from the shoulder and covers all the left side of the statue. It is tightly pulled together over the left arm and then falls freely, forming a rich pattern of vertical folds, towards the ground. A large overfold covers the frontal, lower part of the body. Its border slants in an oblique line from the right thigh towards the left knee. On the right hip, the cloth of the overfold has

been pulled together into a clump, tucked under the roll formed by the upper border of the cloak. This device makes plausible the symmetrical falls of the drapery over the stomach of the statue; big, V-shaped folds with their angles pointing down between the legs form a well-balanced and pleasing pattern.

The elaborate rendering of the drapery is concentrated on the front and left sides of the sculpture. The back is only summarily carved with some shallow, diagonal and vertical folds.

The right arm has been mended several times, perhaps at least once in antiquity. A dowel-hole with a rounded section was drilled into the centre of the surface created by the fracture. Two small channels, still filled with lead, run from the main dowel-hole in a somewhat upward direction to the surface of the arm. They were probably used for pouring lead into the dowel-hole.¹ The outside of one of the channel holes is clearly visible, while the other is masked.

This sophisticated way of mending was followed by a much ruder technique. A 0.02-m wide furrow was cut into the surface of the arm and ended in a hole with a rectangular section cut into the statue. This was a device for encasing a heavy clamp of iron coated with lead. The same technique of mending can be studied better on the lower part of the right thigh, where the lead coating of the clamp is still preserved. On the back of the statue, an even heavier clamp has been encased in much the same way. A roughly cut hole in the centre of the fractured "bottom" of the statue, still containing an iron dowel surrounded with lead, is probably to be ascribed to the same restoration.

The dating of repairs is a difficult matter. Quality-criteria are sometimes applied even though the stone-cutters of antiquity, and not only their modern followers, were capable of work that would not always be



Stockholm MM 1980:2.



Stockholm MM 1980:2.

appropriately described as conscientious.² The very rough surface-cutting and the use of such big and ostentatious clamps as those of the second restoration, however, are hardly antique, although the technique of using iron-dowels coated with lead was already in use in Greek sculpture.³

The statue shows some further repairs, whose "archaeology" cannot be established. On the lower part of the back, two identical, squarish holes are to be found. In the neck is a drill hole for a dowel (diam. 0.02 m) to fasten the head.

The apparent lack of interest in a plastic rendering of the back, which forms an almost flat surface, gives an indication that the torso, which is otherwise of high quality, should be given a late dating. Careless working of backs occurs occasionally in late Classical and early Hellenistic pieces.⁴ By late Hellenistic times, it is a current feature.⁵ With the Romans, the practice be-



comes exceedingly common, owing to the taste for presenting sculpture in specially designed, architectural settings⁶ that only favoured frontal views. The somewhat schematical rendering of the folds confirms a dating to Roman Imperial times. The grooves that separate the folds tend to show little differentiation, while the folds themselves, especially over the pelvis area, are still rendered with soft modulation. A dating to the first century A.D. is therefore suggested.⁷

The way of draping the himation used on this torso has its prototypes in Classical sculpture. It occurs on the Parthenon reliefs and, in the round, it is used for representations of Zeus and Poseidon. It is the characteristic dress used for almost all statue-types of Asklepios. From late Classical and Hellenistic times, it is also in current use on funerary reliefs and for portrait-statues depicting "intellectuals" (philosophers, orators, writers, city magistrates and so on). In most of these cases it



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is arrayed on a bare chest.

Dio Chrysostomus, writing at the beginning of the second century A.D., gives us a vivid picture of the somewhat bewildered feelings of his fellow citizens, whenever they were confronted with persons dressed in this manner.

Why on earth is it that, whenever men see somebody wearing a tunic and nothing more, they neither notice him nor make sport of him? . . . But when they see some one in a cloak but no tunic, with flowing hair and beard, they find it impossible to keep quiet in his presence or to pass by in silence; instead they step up to him and try to irritate him and either mock at him or speak insultingly, or sometimes they catch hold of him and try to drag him off; . . . and they do this although they know that the garb he wears is customary with the philosophers as they are called, yes, as one might say, has been prescribed for them.⁸

Dio tells us that this behaviour was due to the steadily rising number of more or less gifted people who, by putting on the garments of Socrates and Diogenes, tried to pass as philosophers and teachers of the people. This made the common people want both to get in touch with them and to scorn them. Evidently, this way of wearing the cloak was no longer in current use, if it ever had been.⁹ Rather than as a fashion corresponding to a specific, historical period, it should be understood as an exterior sign of wisdom, of a spiritual condition that conferred value on the wearer and set him above the crowd, a condition that could not be usurped without danger. In sculpture, this way of showing drapery seems to imply either divine or heroic qualities. This interpretation is confirmed to us by Dio himself. Writing about how the crowd recognizes the "philosophical" garment because of the ever-increasing number of people wearing it, he adds, referring to the crowd in Rome:

Moreover, it is not for the above reason alone that this spectacle is familiar to them, nay, they also have before their eyes the statues in the temples – as, for example, statues of Zeus and Poseidon and many other gods – arrayed in this type of costume. . . . Likenesses of men too, citizens of your city, they have before their eyes both in the market-places and in the temples, likenesses of generals and kings set up in this guise with flowing beards.¹⁰

Thus, Dio broadly presents the same kind of statues as the archaeological material, distinguishing between statues of gods and honorific portrait-statues.

As regards its type, the torso in the Museum is most closely related to the gods and more exactly to the representations of Asklepios.¹¹ This relationship concerns the general attitude of the statue and, above all, the essential traits in the way of draping the cloak. The relatively high position of the roll of cloth on the chest, the large, broadly triangular overfold with its lower edge pointing down towards and beyond the left knee, the upper end of the cloak falling over the left shoulder, chest and hip – those are traits characteristic of a group of statues and statuettes which have been related to a marble Asklepios, which was made at the end of the fourth century B.C. for the island of Kos by Kephisodotos the younger and Timarchos, the sons of the famous Athenian sculptor Praxiteles. This sculpture was celebrated in a famous passage by the poet Herondas.¹² From him, we learn that the god of medicine here was accompanied by his daughter Hygieia and other members of his family.



Asklepios, Hygieia, Hypnos. Moscow, Museum of Fine Arts, (after *Antike Plastik* 15, 1975).

A group of three statuettes, now in Moscow, depicting Asklepios, Hygieia and Hypnos, has been generally accepted as a replica of the central part of the original from Kos.¹³

The other sculptures, which have been identified as replicas or rather as adaptations of the Kos Asklepios,¹⁴ show, however, several discrepancies in comparison both with the Moscow statuette and with each other. All, except the Moscow statuette, have their right arms hanging beside their bodies. This is a deviation from the sculptural scheme of the original, which may be explained by the fact that all the specimens, other than the Moscow statuette, are single statues taken out of the context of the original group, in which Asklepios was represented as touching Hygieia with his right arm. Further differences, such as the position of the left arm, the detailed rendering of the drapery and sometimes even the general attitude, distinguish the replicas from each other and make a reconstruction of the original impossible.

As regards the drapery, the sculpture in the Museum, together with a statuette in Vienna,¹⁵ shows great similarity to the Moscow statuette. On all three sculptures,



Asklepios. University of Vienna, Archaeological Collection. Courtesy of the Vienna University.

the folds form almost identical patterns, especially on the edge of the cloak falling from the shoulder, in the roll of cloth running over the chest and on the overfold. A significant fact well worth noting is also that the three of them have in common the clump of cloth formed out of the overfold on the right hip. This detail is lacking in the other specimens of the group.¹⁶ The sculpture in the Museum shows, however, a richer rendering of folds than the two statuettes. The explanation of this is cer-

tainly to be sought in the statuette genre itself. The smaller size makes a more schematic rendering of details natural.

The three items discussed above must certainly be reproductions of a common prototype. Their many similarities even suggest that they are reproductions with greater fidelity than any other of the sculptures attributed to the group. Whether their prototype is the famous original of the sons of Praxiteles or is itself an adaptation of this original is difficult to ascertain. It would be rash to maintain a thesis considering the sculpture in the Museum as the most detailed replica of this original. As a matter of fact, in one essential aspect, this "Asklepios replica" deviates so greatly, not only from the other sculptures belonging to the type discussed above, but from all established Asklepios types that it may be questioned whether it is Asklepios at all.

The left side of the torso, with its hand grasping a flap of the drapery, follows a different sculptural scheme. This gesture, which has no apparent functional purpose such as draping the dress, pulling it together or preventing it from falling, is very unusual for Asklepios



Left: Togati, Ara Pacis, Rome, detail.

Above: "Hippokrates", Kos, (after Antike Plastik 15, 1975).

and for representations of gods in general. Grasping the dress ostentatiously for no obvious reason, other than letting the arm rest in a fold or "occupying" the hand, is, in the other hand, a common feature in portrait-sculpture, Greek as well as Roman, male and female. It was very common in the special branch of Roman, portrait-sculpture constituted by togati.¹⁷

To the Romans, the toga was not only a national costume but also a badge of Roman citizenship and of political rank. Augustus legislated concerning its use and made it the obligatory garment for public appearances.¹⁸ Consequently, the toga would have been the logical choice of dress for Roman, honorific portrait-statues. And so it was. In general, we find it draped over a tunic in the canonical way, with sinus and umbo.¹⁹ When, in sculpture, the same way of draping is used for the toga as for the himation, a thorough study of the edges (the form of the toga is distinguished from the rectangular Greek cloak by its half-elliptical form with two rounded edges) reveals what kind of cloak was to be depicted. It has been shown²⁰ that, for a certain way of draping used on a type of sculpture called "Romani palliati",²¹ the toga, almost without exception, is used in Italic territory, while the himation is common in the Roman provinces of the eastern Mediterranean.

Many indications thus tend to corroborate the identification of this torso as a portrait-statue originating in an eastern-Roman province. Out of this geographical context, the archaeological material presents a large group of torsos of Hellenistic and Roman date, draped in himation without tunic.²² When they are of no ascertained, statuary type, the publications refer to them as Asklepios, orators or portrait-statues. It is also in the eastern Mediterranean in the sphere of human representations, that we find male statues grasping a flap of their cloak, which is draped over a bare chest. The best known examples of the combination of this draping and the gesture are one of the statuary types of Socrates²³ and the so-called "Hippokrates" from Kos,²⁴ a late Classical portrait-statue. An interesting item of Roman date is a portrait-statue of Antinous found in Eleusis, which has been interpreted as an assimilation between

the favourite of Hadrian and a god (Asklepios, among others has been suggested).²⁵ The combination is also a common motif in Greek funerary reliefs.²⁶

The mingling of two statuary traditions—the type of a god and the gesture of a man—is an interesting feature. It seems to imply an urge to accentuate the human nature of the personality depicted, while giving a hint of his superhuman qualities. To represent oneself as a god, with the attributes and the iconography of a god, was a well-known practice in antiquity. Hellenistic rulers and Roman emperors made use of it and, in the Roman Imperial period, it also reached the sphere of private representation. Likeness with a god either signified that the personality depicted had some of the qualities of the god or that a glorious afterlife was reserved for him.²⁷

We have at least two good examples, in the round, of private persons portrayed in the guise of Asklepios.²⁸ They display no hesitation in using the exact statuary type, as well as the attributes of the god. Both are of Italic provenance, one from Rome and the other from the vicinity of Formia. This way of representation is closely related with the values of the western part of the Roman Empire. In the Greek east, another conception prevailed. The godlike human should have proved, by his acts, to have superhuman gifts. Still, he is rather given an heroic appearance in art than the exact form of a certain god.²⁹ This conception is part of an ideological context that would suit the torso in the Museum. A Greek provenance for it thus seems even more plausible and one might argue for an even more confined, geographical context. The replica of the Kos Asklepios, considered to be of the highest quality,³⁰ was found on Kos, and the Vienna statuette, mentioned above, has been reported to come from Smyrna.³¹ The reference made to Asklepios of Kos, by using his statuary type, would best be understood on the island itself or in its vicinity. If the identification of this torso as a portrait-statue is correct, its form and contents would perfectly suit a priest of Asklepios or a member of the medical school of Hippokrates on Kos.

The torso has the inventory nr MM 1980:2.

¹ S. Adam, *The technique of Greek sculpture in the Archaic and Classical periods*, London 1966 (BSA suppl. Vol. 3), p. 81.

² Cf. J. Frel, 'Réparations antiques', *AAA* 5, 1972, pp. 73–82.

³ S. Adam (Supra n. 1), p. 81.

⁴ Idem, pp. 15–16; P. C. Bol, *Die "Hippokrates-Statue" in Kos*, in: *Antike Plastik* 15, Berlin 1975, pp. 66 and 68.

⁵ For illustrations cf. for instance J. Marcadé, *Au musée de Délos, étude sur la sculpture en ronde bosse trouvée dans l'île*, Paris 1969; G. M. A. Hanfmann, N. H. Ramage, *Sculpture from Sardis, the finds through 1975*, Cambridge Mass. 1978 (Archaeological exploration of Sardis 2).

⁶ C. C. Vermeule, *Greek sculpture and Roman taste, the purpose and setting of Graeco-Roman art in Italy and the Greek imperial East*, Ann Arbor 1977, passim; M. Bieber, *Ancient copies, contributions to the history of Greek and Roman art*, New York 1977, pp. 174–175.

⁷ A statue, now in the Minneapolis Institute of Arts (Acc. No. 32.16), presumed to represent Poppea Sabina (cf. M. Bieber, Supra n. 6, p. 202, Fig. 835) displays a drapery style similar in conception to that of our torso. It mingles the soft plasticity of early Imperial tradition with a less organic rendering, dominated by fairly linear and sharply cut grooves. This schematic way of rendering the drapery is carried further on our torso and relates it more closely to the style of the Domitianic Cancellaria reliefs.

⁸ Dio Chrysostomus, Περὶ τοῦ σχήματος, 1–2 (The seventy-second discourse, On personal appearance, with an English translation by H. Lamar Crosby, Loeb library, London 1951, pp. 177–179).

⁹ L. Heuzey, *L'histoire du costume antique*, Paris 1922, pp. 88–94.

¹⁰ Dio Chrysostomus (Supra n. 8), 5 (p. 181).

¹¹ For illustrations cf. M. Bieber, 'A bronze statuette in Cincinatti and its place in the history of the Asklepios types', *ProcPhilSoc* 101, 1957, pp. 70–92.

¹² Herondas, IV.

¹³ G. Heiderich, *Asklepios*, (Diss. Freiburg/Br.) 1966, pp. 59–61; P. C. Bol (Supra n. 4), pp. 69–70, Abb. 10.

¹⁴ For a list of 9 replicas cf. G. Heiderich (Supra n. 13), p. 148.

¹⁵ Wien, Archäologischen Sammlung der Universität, Inv. 559; H. Kenner, 'Die Marmorbildwerke in der archäologischen Sammlung der Universität Wien', *Öjh* 46, 1961–63, pp. 26–27, Abb. 13.

¹⁶ Photographs of all sculptures mentioned in the list of repli-

cas (cf. supra n. 14) except its No. 6, i.e. Naples 499, have been studied.

¹⁷ Cf. F. W. Goethert, 'Studien zur Kopienforschung, Die Stil- und trachtgeschichtliche Entwicklung der Togastatue in den beiden ersten Jahrhunderten der römischen Kaiserzeit', *RöMitt.* 54, 1939, pp. 176–219, Taf. 38, 40, 41, 45, 50.

¹⁸ L. M. Wilson, *The clothing of the ancient Romans*, Baltimore 1938 (The Johns Hopkins University studies in archaeology 24), p. 36; M. Bieber (Supra n. 6), p. 188.

¹⁹ L. M. Wilson (Supra n. 18), pp. 41–44; O. Vessberg, 'A Roman togatus', *Medelhavsmuseet Bulletin* 5, 1969, p. 56.

²⁰ K. Polaschek, *Untersuchungen zu griechischen Mantelstatuen, der Himantiontypus mit Armschlinge*, (Diss. Berlin) 1969, pp. 10–11.

²¹ M. Bieber, 'Roman men in Greek himation (Romani palliati) a contribution to the history of copying', *ProcPhilSoc* 103, 1959.

²² Cf. for instance J. Marcadé (Supra n. 5), pp. 323–324, pl. LXVIII, LXX; G. M. A. Hanfmann, N. H. Ramage (Supra n. 5), pp. 91 and 112, Figs. 181, 257; E. Rosenbaum, *A catalogue of Cyrenaican portrait-sculpture*, London 1960, Pl. LXIX.

²³ G. M. A. Richter, *The portraits of the Greeks*, London 1965, Vol I, Figs. 560–562.

²⁴ P. C. Bol (Supra n. 4).

²⁵ F. Lenormant, 'L'Antinous d'Eleusis', *RA* 28, 1874, pp. 217–219; CH. W. Clairmont, *Die Bildnisse des Antinous, ein Beitrag zur Porträtplastik unter Kaiser Hadrian*, Neuchâtel 1966 (Bibliotheca Helvetica Romana VI), p. 42, Taf. 13.

²⁶ Cf. for instance H. Diepolder, *Die attischen Grabreliefs des 5. und 4. Jahrhunderts V. Chr.*, Darmstadt 1965, Taf. 25, 32, 42, 44, 45; M. T. Couilloud, *Les monuments funéraires de Rhénée*, Paris 1974 (Exploration archéologique de Délos, Fasc. XXX), Pl. 2, 8, 15, 20, 26, 31, 56, 58, 81.

²⁷ H. Wrede, *Consecratio in formam deorum, Vergöttlichte Privatpersonen in der römischen Kaiserzeit*, Mainz am Rhein 1981, p. 3.

²⁸ Idem, pp. 195–197, Taf. 1 (Vatican, Braccio Nuovo 2288; Copenhagen, Ny Carlsberg Glyptotek, Sc 550).

²⁹ Idem, pp. 3 and 158 n. 2.

³⁰ Istanbul 815; G. Mendel, *Musées impériaux ottomans, Catalogues de sculpture* 3, Constantinople 1914, No. 815; G. Heiderich (Supra n. 13), p. 60.

³¹ K. Patsch, 'Die archäologische Sammlung der Wiener Universität', *AA* 1891, p. 181, Nr. 6; The material of our torso does not speak against a similar provenance. Big crystalline white marble is commonly referred to as Greek island marble.

Sherds of Blue and White Imitation Pottery from Mediaeval Cairo

Bengt Peterson

In recent years a renewed attention has been paid to the various wares of Chinese porcelain imported to the Near East and to East and North Africa during the periods from T'ang to Ming. Archaeological excavations have yielded a rich material – at harbour sites like Kilwa¹ or Hormuz² or at merchant centres like the capitals, e.g. Cairo³. The impact of this porcelain on the local pottery products has been analysed in a few important studies by G. T. Scanlon⁴, Basil Gray⁵ and Yolande Crowe⁶. An extensive exploration of the phenomenon is, however, difficult due to the circumstance that so few publications of sherd materials have so far seen the light of the day. One of the most important sources of Islamic sherds with more or less unbroken series through the centuries is the site of Fustat at Cairo. A renewed interest in sherds from this site has recently been shown not only by the American excavations there but also by the publication of extensive museum holdings of Fustat sherds. The most important book by Helen Philon on the Fatimid pottery in the Benaki Museum, Athens, may be mentioned⁷ as the foundation-stone for a new epoch in the study of Egyptian Islamic pottery. Minor publications like those by M. Azarnoush-Maillard and D. Shany-Belkine of sherds in Brussels⁸ may be followed by similar studies

from various collections. In 1980 blue and white imitation pottery from various Cairene workshops of the 14th–16th centuries was demonstrated by means of sherds belonging to two Stockholm collections⁹. Now, further sherds of the same group in a third Stockholm collection will be published.

The blue and white Egyptian pottery developed under the strong influence of imported wares from China, sherds of which are abundant in the Fustat material as well. The large output of the workshop of Ghaibi in the 15th century is a dominant feature in the preserved material.¹⁰ His workshop like those of other more or less contemporary masters is, however, as yet only vaguely defined. The only way to work is to publish as much material as possible from the rich store-rooms of many museums. Thus we can learn the span and the shades of the production – not only that of the master but also that of the many collaborators and apprentices in the workshop. The affinities of the different ateliers, their dates and interrelationship are still a challenge to define. Thus, from the collections of the National Museum in Stockholm sixteen sherds of predominantly blue and white pottery, thirteen of which are signed, will be presented in this paper.

¹ N. Chittick, Kilwa. An Islamic Trading City on the East African Coast, I-II, Nairobi 1974. Cf. also C. Sasson, Chinese Porcelain Marks from Coastal Sites in Kenya, Oxford 1978.

² M. Yoshida, In Search of Persian Pottery, Tokyo 1972, 147 ff.; U. Wiesner, Chinesische Keramik auf Hormoz, Köln 1979.

³ B. Gyllensvärd, Recent Finds of Chinese Ceramics at Fostat, I, BMFEA 45, 1973, 91 ff.; idem, Recent Finds of Chinese Ceramics at Fostat, II, ibidem, 47, 1975, 93 ff.

⁴ G. T. Scanlon, Egypt and China: Trade and Imitation, in Islam and the Trade of Asia, ed. D. S. Richards, Oxford 1970, 81 ff.

⁵ B. Gray, The Export of Chinese Porcelain to the Islamic World: Some Reflections on its Significance for Islamic Art, before 1400, TOCS 41, 1975-77, 231 ff.

⁶ Y. Crowe, Early Islamic Pottery and China, TOCS 41, 1975-77, 263 ff.; eadem, Aspects of Persian Blue and White and China in the Seventeenth Century, TOCS 44, 1979-80, 15 ff.

⁷ H. Philon, Early Islamic Ceramics. Ninth to Late Twelfth Centuries, Westerham 1980.

⁸ M. Azarnoush-Maillard, Les tessons de Fostat conservés à la section islamique des Musées royaux d'art et d'histoire, BMRAH Brussels 49, 1977, 103 ff.; D. Shany-Belkine, Les tessons lustrés fatimides aux Musées royaux d'art et d'histoire, ibidem 52, 1980-81, 51 ff.

⁹ B. Peterson, Blue and White Imitation Pottery from the Ghaibi and Related Workshops in Mediaeval Cairo, BMFEA 52, 1980, 65 ff.

¹⁰ A. Abel, Contribution à l'étude de la céramique musulmane. La céramique égyptienne époque arabe du VIII^e au XV^e siècle, Brussels 1929; idem, Céramique arabe, BMRAH 3-4, 1930, 65 ff, 101 ff.; Un maître céramiste égyptien du XIV^e siècle - Ghaiby, Annales de la société royale d'archéologie de Bruxelles, 35, 1930, 141 ff.; idem, Gaibi et les grands faïenciers égyptiens d'époque mamlouke, Cairo 1930.

Abbreviations used in the catalogue:

Bahgat & Massoul: A. Bey Bahgat & F. Massoul, La céramique musulmane de l'Egypte, Cairo 1930

Fouquet, Contribution: D. Fouquet, Contribution à l'étude de la céramique orientale, Mémoires présentés à l'Institut égyptien publiés en l'honneur de la naissance de S. A. Mohammed Abd-ul-Munaim, Tome IV, Fasc. premier, Cairo 1900

Lane, Later Islamic Pottery: A. Lane, Later Islamic Pottery², London 1971

Ghaibi

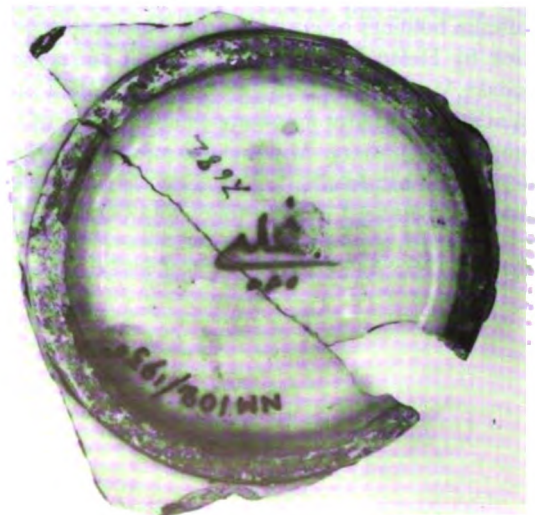
I. Fragment of large bowl, NM 102/135.

Blue on white slip. Crackled glaze. Spur marks. 11.5 × 12 cm, h. 2.3 cm, diam. of foot-rim 9.9 cm. Repaired.

Interior: Running fox in the centre, surrounded by various floral, decorative elements.

Exterior: Around the foot-rim two parallel, horizontal lines between which are painted oblique lines. Base flat and glazed. Signature in blue: *Ghaibi*, (cf. Fouquet, Contribution, pl. I, 5 & 9).

Parallels: Bahgat & Massoul, pl. 4 b, pl. L, 88 (goose, but stylistically related); Abel, Gaibi, pl. XVI, 83, pl. XVII, 91; Lane, Later Islamic Pottery, pl. 16 B, top centre; Azarnoush-Maillard, p. 123, fig. 29 a & c.



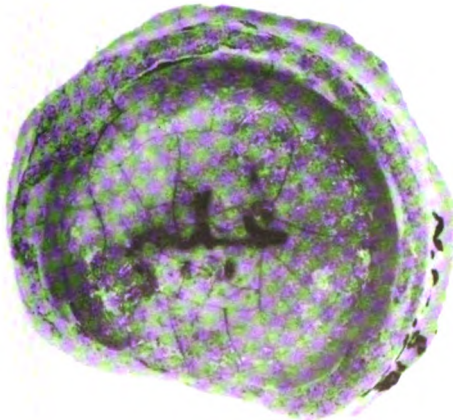
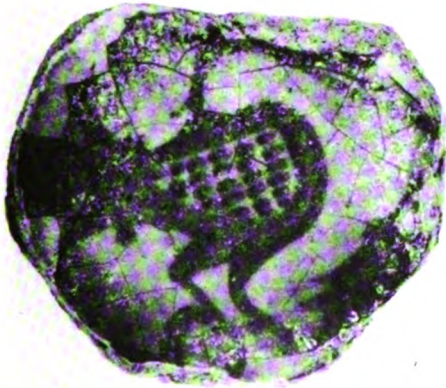
II. Fragment of bowl, NM 819/1922.

Blue on white slip. Glaze discoloured and crackled. 6.6 × 5.6 cm, h. 1.9 cm, diam. of foot-rim 6 cm.

Interior: The central motif is a phoenix. Although fragmentarily preserved it is evident that the bird held a fish in the bill as is shown by several parallels.

Exterior: Lower part of the foot-rim without any glaze. Base flat and glazed. Signature in blue: *Ghaibi*, (cf. Fouquet, Contribution, pl. I, 15).

Parallels: Fouquet, Contribution, pl. VI, 18 a; Bahgat & Mas-soul, pl. XL, 3-3 bis, pl. XLIII, 3, pl. L, 89; Abel, Gaibi, pl. XIII-XV; Lane, Later Islamic Pottery, pl. 16, bottom right; Peterson, BMFEA 52, pl. 2, V, pl. 5, XVII.



III. Fragment of bowl, NM 517/1921.

Blue on white slip. Glaze crackled and slightly discoloured. 9.4 × 6 cm, h. 2 cm, diam. of foot-rim approx. 8.3 cm.

Interior: Heavy floral decoration all-over including one large flower.

Exterior: One broad, horizontal line around the foot-rim. Base flat and glazed. Signature in blue: *Ghaibi*, (cf. Fouquet, Contribution, pl. I, passim).



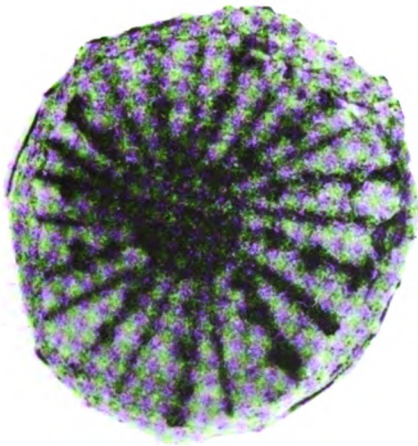
Al-Hormuzi

IV. Fragment of bowl, NM 101/1935.

Blue on white slip. Glaze discoloured. 5.4×4.8 cm, h. 2 cm, diam. of footrim 5 cm.

Interior: Central dot with radiating, dotted lines.

Exterior: Blue, vertical lines on the body. One horizontal, blue line around the upper part of the foot-rim. Lower part of the foot-rim unglazed. Base slightly convex and glazed. Signature in blue: *Ghaibi*, (cf. Fouquet, Contribution, pl. I, 30–34, abbreviated signature).



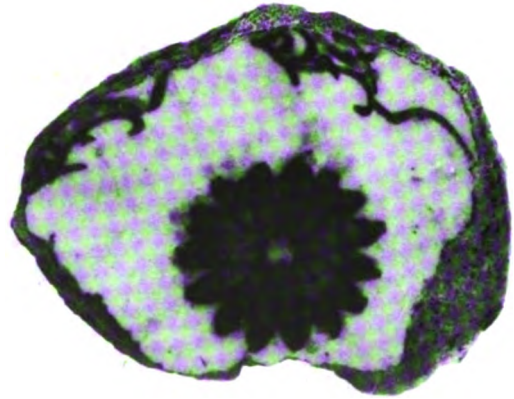
V. Fragment of bowl, NM 522/1921.

Blue, black, brown and green on white slip. Glaze cracked. 6.1×4.7 cm, h. 2 cm, diam. of foot-rim 5.4 cm.

Interior: Central, single, blue flower rosette surrounded by fishes painted in black with fillings in brown and green.

Exterior: Body decoration consisting of black, vertical lines ending at a horizontal, black line above the foot-rim. Base glazed and slightly convex. Signature in black: *aml* (work of *al-Hormuzi*, (cf. Fouquet, Contribution, pl. II, 55–60).

Parallels: Bahgat & Massoul, pl. XLII,2; Abel, Gaibi, pl. V–VI; Peterson, BMFEA 52, pl. 2, VI–VIII, pl. 4, XVI, pl. 5, XIX.



Al-Ghazal

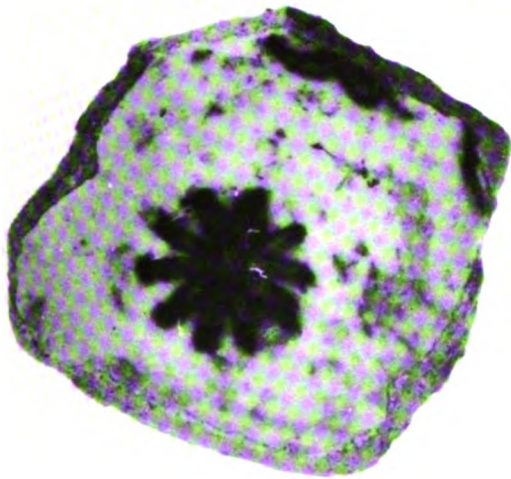
VI. Fragment of bowl, NM 156/1931.

Blue on white slip. Glaze cracked. 4.8 × 5.4 cm, h. 2.4 cm, diam. of footrim 3.9 cm.

Interior: Central flower rosette surrounded by now fragmentarily preserved decoration, probably fishes (cf. nr. V above).

Exterior: Body decoration consisting of densely painted, blue, vertical lines ending at a blue, horizontal line above the foot-rim. One blue line around the foot-rim. Base glazed and slightly convex. Blurred signature in blue: 'aml (work of) al-Hormuzi, (cf. Fouquet, Contribution, pl. 55–60).

Parallels: see above nr. V.



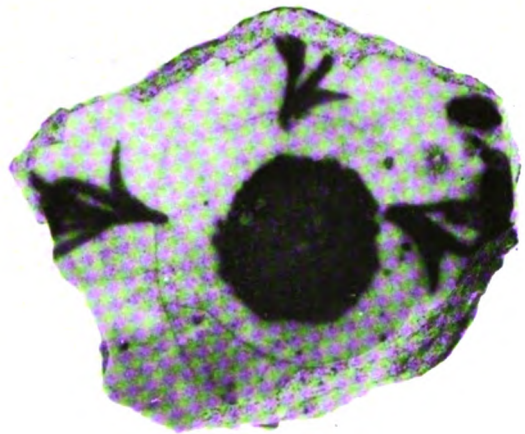
VII. Fragment of bowl, NM 518/1921.

Blue on white slip. Glaze cracked. 7.3 × 5.9 cm, h. 2.8 cm, diam. of foot-rim 5.8 cm.

Interior: Central, large dot – degenerated flower rosette – surrounded by twigs.

Exterior: Blurred body decoration, i.a. vertical lines. Two horizontal lines around the foot-rim, part of which is unglazed. Base convex and glazed. Large signature in blue: *Ghazal*, (cf. Fouquet, Contribution, pl. I, 44 A–49 A).

Parallels: see above nr. V.



Al-Ustadh Al-Misri

VIII. Fragment of bowl, NM 256/1951.

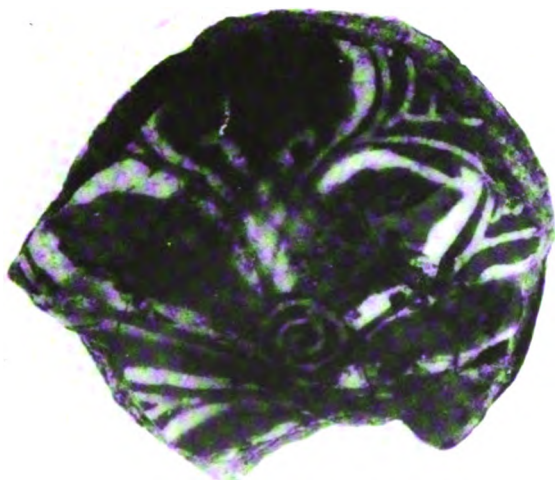
Blue and black on white slip. 6.4×5.8 cm, h. 2.3 cm, diam. of foot-rim approx. 5.5 cm.

Interior: Large flower with spiral centre. Black outlines, blue filling.

Exterior: Broad, blue line around the foot-rim. Base very convex and glazed.

Signature in brownish black: *Ghazal*, (cf. Fouquet, Contribution, pl. I, 44 A–49 A).

Parallels: Fouquet, Contribution, pl. IX, 87; Abel, Gaibi, pl. VIII.



IX. Fragment of bowl, NM 100/1935.

Blue and brownish black on white slip with slightly pinkish tint. Glaze crackled. 5.2×5 cm, h. 2.1 cm, diam. of foot-rim 4.6 cm.

Interior: Central, single, floral spray painted in black outlines surrounded by blue field and two black, concentric circles. From the outer one starts a pattern consisting of black and blue vertical stripes between which are wedge-shaped fields with a summary, floral decoration.

Exterior: Body decoration of black and blue vertical stripes ending at a horizontal line above the foot-rim. One blue and one black, horizontal line around the foot-rim, the lower one only partially covered by the glaze. Base slightly convex and glazed. Signature in brownish black: *aml (work of) al-Ustadh al-Misri*, (cf. Lane, Later Islamic Pottery, pl. 16 B, lower left).

Parallels: Fouquet, Contribution, pl. IX, 81; Abel, Gaibi, pl. I, 1, III, 9–10, IV, 20, Lane, Later Islamic Pottery, pl. 16 B, top left; Peterson, BMFEA 52, pl. 5, XVIII.



Al-Shami

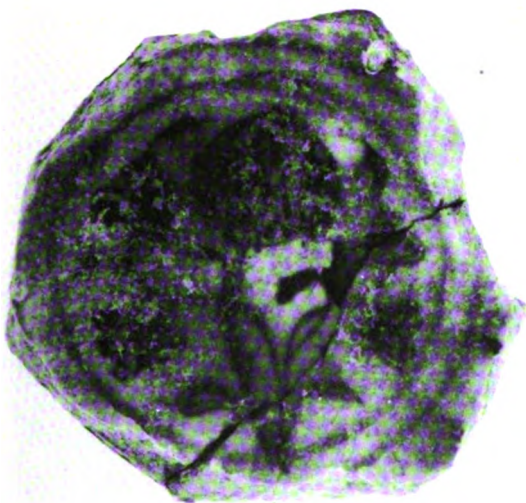
X. Fragment of bowl, NM 155/1931.

Blue on white slip. Rather thick, iridescent glaze. 7.8×8 cm, h. 2.8 cm, diam. of foot-rim 7.1. Repaired.

Interior: Central, floral spray surrounded by two concentric lines.

Exterior: Two horizontal lines around the foot-rim. Thick glaze only partially covering the foot-rim. Base convex and glazed. Signature in blue: *aml (work of) al-Shami*, (cf. Fouquet, Contribution, pl. II, 68 B).

Parallels: Bahgat & Massoul, pl. L, 91; Abel, Gaibi, pl. X.

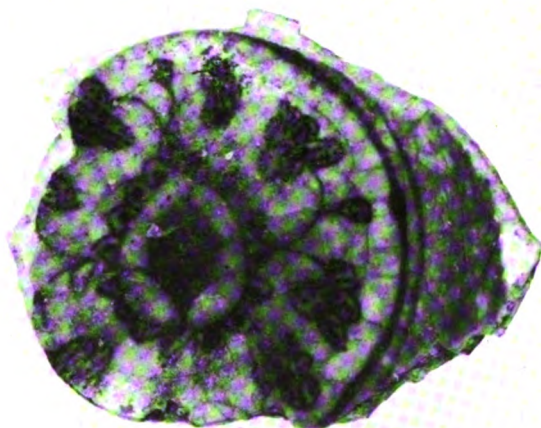


XI. Fragment of large bowl, NM 512/1921.

Blue and black on white slip, thick glaze, discoloured, cracked and worn. 12×10 cm, h. 6.2 cm, diam. of foot-rim 7.5 cm.

Interior: Gracefully arranged floral pattern painted in blue outlines and dots. Large, black dots as accents in the central pattern. Two concentric circles enclose the centre.

Exterior: The body displays a floral pattern similar to the one on the inside. One blue line around the foot-rim. Base flat and glazed. The signature in blue is probably an unusual rendering of *al-Shami*, the signature of whom is often fanciful, (cf. Fouquet, Contribution, pl. II, 62–68 B).



Al-Sha'ir

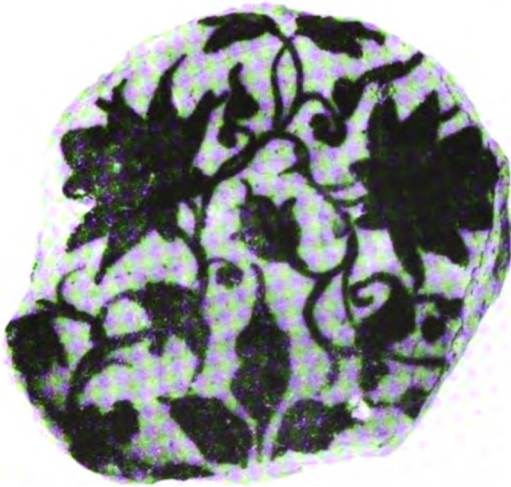
XII. Fragment of large bowl, NM 516/1921.

Blue on white slip. Glaze crackled and worn. 10.5×9.3 cm, h. 2.2 cm, diam. of foot-rim 8.9 cm.

Interior: Chinese-style, floral pattern with flowers, buds and leaves.

Exterior: Irregular, iridescent foot-rim glaze. Base flat and glazed. Signature in blue: *al-Sha'ir*, (cf. Fouquet, Contribution, pl. II, 71 A-72 A).

Parallels: Bahgat & Massoul, pl. XLIII, 1 & 4; Abel, Gaibi, pl. VIII, 38, IX, 42 & 45, XII, 56, XXIII, 109; Peterson, BMFEA 52, pl. 4, XIII.



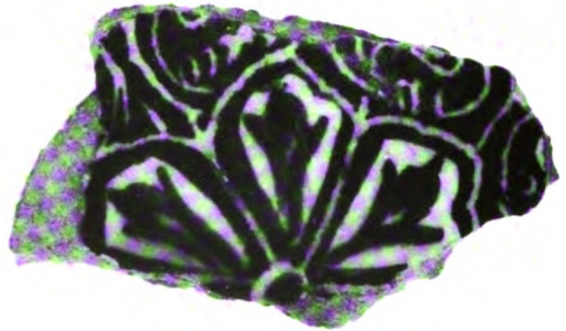
XIII. Fragment of bowl, NM 602/1922.

Blue and black on white slip. Glaze crackled. 7.8×5.6 cm, h. 2.8 cm, diam. of foot-rim approx. 6.5 cm.

Interior: Central, petalled flower in black outlines and blue filling. Black, irregular pattern surrounds the flower.

Exterior: Body pattern in black. One black and one blue, horizontal line around the foot-rim. Base convex and glazed. Signature in black only partially preserved but likely to be: *al-Sha'ir*, (cf. Fouquet, Contribution, pl. II, 71 A-72 a).

Parallels: Fouquet, Contribution, pl. VIII, 71 A; Abel, Gaibi, pl. V.



Unsigned items

XIV. Fragment of bowl, NM 903/1922.

Cobalt blue on white slip. Glaze has pooled in the centre. 7.2 × 6.9 cm, h. 2.5 cm, diam. of foot-rim 6.4 cm.

Interior: Chinese-style, floral spray surrounded by two concentric circles.

Exterior: Only dots of glaze on the foot-rim covering two horizontal lines around it. Base slightly convex and entirely unglazed.

Parallels: Abel, Gaibi, pl. X.

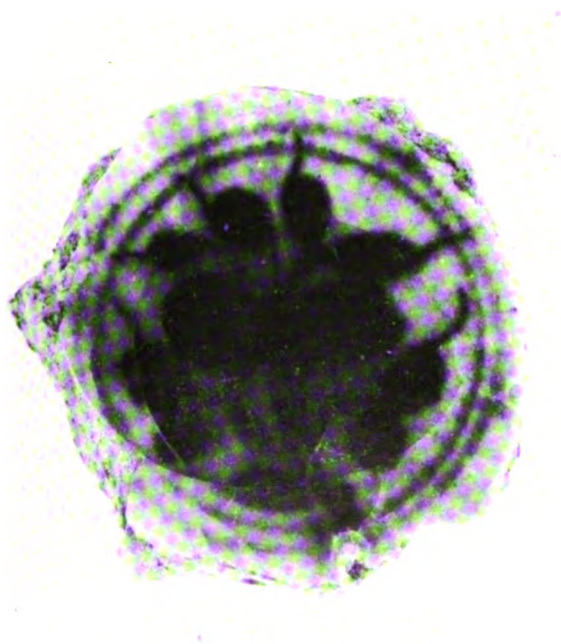
XV. Fragment of large dish, NM 260/1939.

Cobalt blue on white slip. Glaze worn. 15.5 × 12 cm, h. 4.3 cm, diam. of foot-rim 9 cm.

Interior: Chinese-style, floral pattern including two lotus sprays. Two concentric circles surround this large central medaillon.

Exterior: Blue, blurred pattern ending at two concentric circles. Very thick glaze above the foot-rim. The foot-rim itself is entirely unglazed. The base is flat with only a dot of glaze in the middle.

Parallels: Bahgat & Massoul, pl. XLV, 1 & 3; Abel, Gaibi, pl. XXIV, 112; O. Raphael, Fragments from Fustat, TOCS 1923–24, pl. 8 E; Lane, Later Islamic Pottery, pl. 13 A; Peterson, BMFEA 52, pl. 5, XX, pl. 6, XXII.



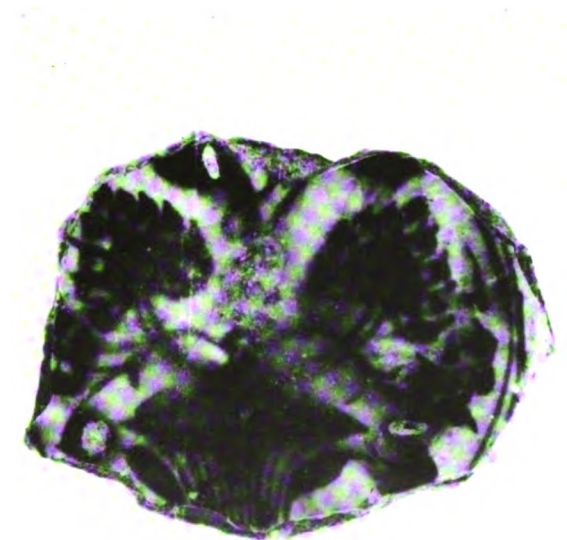
XVI. Fragment of bowl, NM 880/1922.

Blue on white slip. Glaze has pooled in the centre. Three spur-marks. 8.4×6.5 cm, h. 2.5 cm, diam. of foot-rim 6.2 cm.

Interior: Chinese-style lotus pattern surrounded by two concentric circles.

Exterior: Thick, irregularly running glaze. Two horizontal lines around the foot-rim. Base unglazed.

Parallels: See above nr. XV.



Activities 1981–1982

Carl-Gustaf Styrenius

Between 1 July 1981 and 30 June 1982, intensive work took place in planning the exhibitions of the Museum in the new provisional premises, offered by the Ministry of Education and the National Board of Public Building in compensation for the postponement of the restoration of the building that had for many years been designated for the Medelhavsmuseet. This restoration was postponed because of the country's serious financial situation, although the long, preparatory work for the detailed planning of the new premises was nearly finished.

The new, provisional premises are situated in the centre of Stockholm in Gustav Adolf Square, just beside the Foreign Office and opposite the Opera. The building is an old bank dating from the turn of the century and it has a magnificent interior. The central hall is an imitation of the court of Palazzo Bevilacqua in Bologna. The upper arcades are adorned with pillars and columns in white marble, carved by Italian stone-cutters. The hall is covered with a flat, glass roof in the form of a grid. Under the roof is a polychrome geison and over the arcades are naturalistic bands in relief.

During the period from March to August 1982, the Museum moved to the new premises. The Egyptian Department moved from the Old Town, where it had been installed since 1929 (until 1954 as the independent Egyptian Museum). In 1954, the Egyptian Museum was administratively united with the Cyprus Collections to form the Medelhavsmuseet. The Cyprus Collections had come to Sweden after the excavations of the Swedish Cyprus Expedition (1927–1931) under the direction of Einar Gjerstad were completed. The Cyprus Collections were from the beginning installed in Oxenstierna Manor on Östermalm, where the administration of the Medelhavsmuseet remained until March 1982. The Cyprus Collections were kept from the beginning of the

1940's in the basement of the Museum of National Antiquities (Statens Historiska Museum) just beside the Manor.

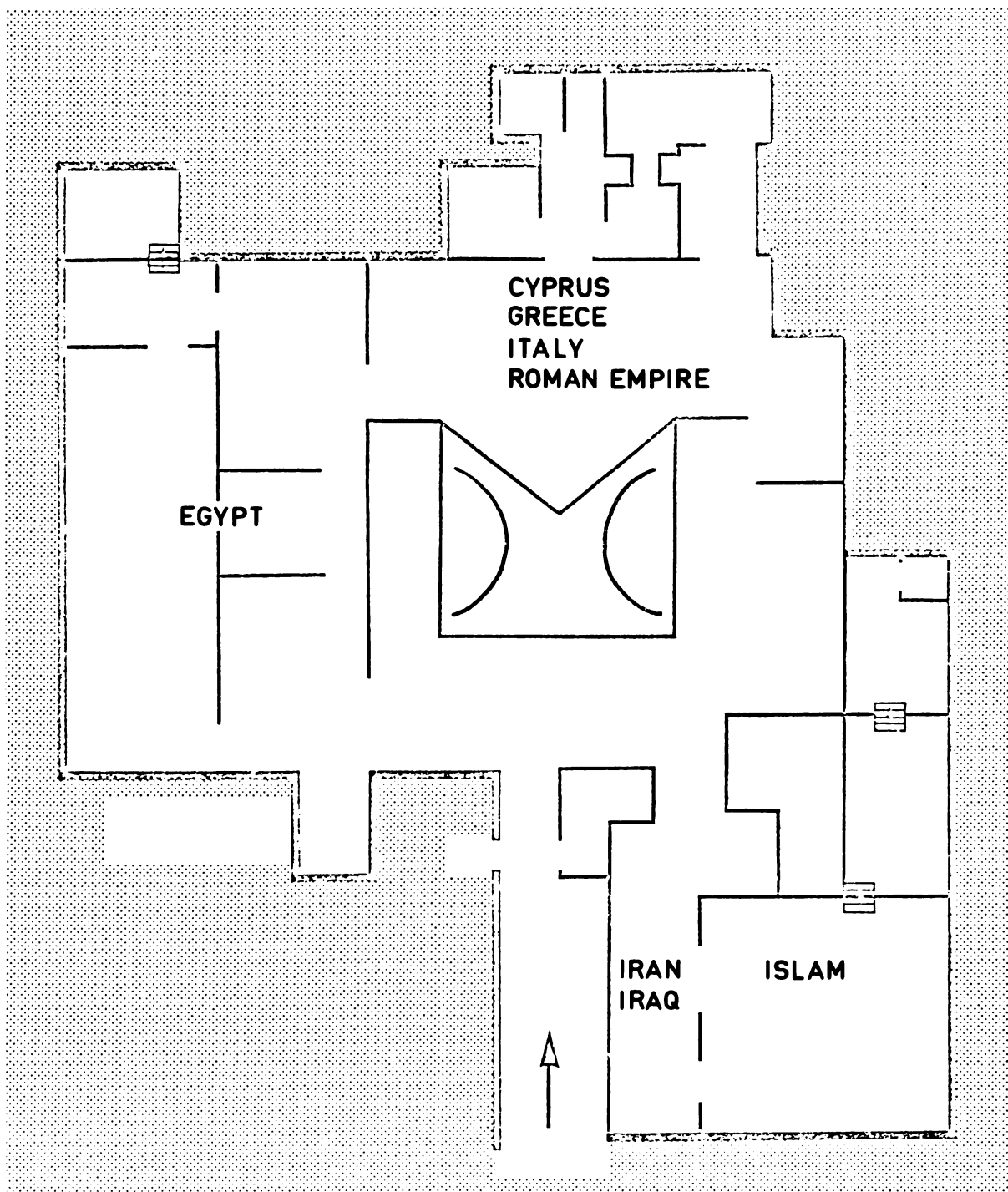
In the summer of 1982, the majority of these collections, together with the other collections of the Graeco-Roman Department were transferred to the new premises, where a representative portion of them will be exhibited.

From the National Museum of Fine Arts, the old collections of Greek and Roman antiquities were also transferred to the Medelhavsmuseet, except for those which belong to the Gustaf III Museum of Antiquities. This Museum was founded after the death of King Gustaf III in 1792 and was re-installed in its old premises in the Royal Palace in 1958 on the initiative of King Gustaf VI Adolf. As a painting of 1792 showing the main hall of the Museum at that time was preserved, it was possible to restore the neoclassical appearance of the hall, including the exhibition.

In addition to the Medelhavsmuseet and the Gustaf III Museum of Antiquities, there is a third collection of Greek and Roman antiquities open to the public, i.e. Millesgården on Lidingö. This museum was originally the home and studio of the artist Carl Milles. It contains ancient marble statues and bronze statuettes acquired by Milles in Rome since the 1920's.

From the National Museum of Fine Arts and the Museum of Far Eastern Antiquities, the Medelhavsmuseet has also received the Islamic collections and thus there will be, for the first time since many years in Sweden, a permanent Islamic exhibition. It includes pottery, glass and metal objects, carpets and Persian miniatures.

The new premises of the Medelhavsmuseet will be inaugurated on 16 September 1982. The exhibitions will include objects from the following cultures: Egyptian,



Plan of the new premises of the Medelhavsmuseet: exhibition rooms in the ground floor.

Greek, Roman, Etruscan, Cypriote, Mesopotamian, Iranian, Gandhara and Islamic.

Several important antiquities were acquired by the Egyptian Department, two of which will be specially mentioned. One is a bronze statuette of the god Nefer-tem (height 36 cm). He is represented standing, with a lotus-flower and feathers on his head. The figure is of exceptional quality and can be dated to the 6th century B.C. The other is a fragment (length c. 2 m) of an Egyptian papyrus dating from c. 300 B.C. This manuscript is a copy of part of the Book of the Dead made for a man named Khahapi. It is decorated with several illustrations in red and black. Among other acquisitions one may mention a fragment of a monumental head of a pharaoh made of granite and dating from the New Kingdom and a mummy mask of stucco from the Roman Imperial period.

The Graeco-Roman Department has made a most important acquisition. It is a monumental portrait head in bronze from early Roman Imperial times, given by an anonymous donor. This head has earlier been wrongly identified as a portrait of Alexander the Great. For stylistic reasons, it can be dated to the 1st or 2nd century A.D. It has no resemblance to any of the

portraits of the Roman emperors who lived at that time, and therefore it probably belonged to a statue of a god. Among other acquisitions, a couple of objects bought by the Museum from art dealers may be mentioned. One is a marble statuette (height 58 cm), representing the famous cult statue of Athena Parthenos. The other is a pair of Late Classical Greek ear-rings of gold, shaped as rings with ends in the form of bull's head.

As before, the excavations at Chania on Crete were administered by the Medelhavsmuseet. During June and July 1982, the first real excavation campaign since 1977 took place. In the years 1978–81, work was concentrated on the study of the earlier-excavated material, sometimes combined with minor excavations.

In Carthage, where the Medelhavsmuseet carried out excavations in 1979–80 as part of the UNESCO programme to save the ancient city, the crypt built over the most important part of the excavated, Late Roman structure is now finished.

During the year, *Bulletin 16*, 1981, was published. It contained scientific articles on objects in the collections of the Museum as well as a report on the last of the Carthage campaigns.

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MEDELHAVSMUSEET

The Museum of Mediterranean and Near Eastern Antiquities

Memoirs, Vol. 1, 1977, 120 pp. Sw. Crs 100.

Erik Hallager, The Mycenaean Palace at Knossos. Evidence for Final Destruction in the III B Period.

Memoirs, Vol. 2, 1977, 57 pp., 8 colour Pls and 45 bl-and-wh. Pls. Sw. Crs 75.

Vassos Karageorghis, *Carl-Gustaf Styrenius* and *Marie-Louise Winbladh*, Cypriote Antiquities in the Medelhavsmuseet, Stockholm.

Memoirs, Vol. 3, 1979, 80 pp. Sw. Crs 130

Beate George & Bengt Peterson, Die Karnak-Zeichnungen von Baltzar Cronstrand 1836-1837.

Bulletin, Vol. 1, 1961, 64 pp. (*out of print*)

Bulletin, Vol. 2, 1962, 68 pp. (*out of print*)

Bulletin, Vol. 3, 1963, 72 pp. Sw. Crs 80

Bulletin, Vol. 4, 1964, 61 pp. Sw. Crs 80

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